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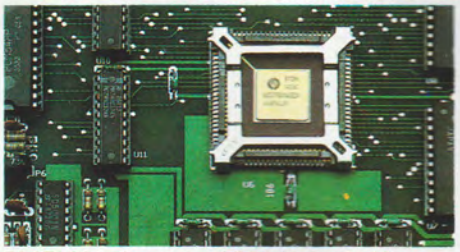

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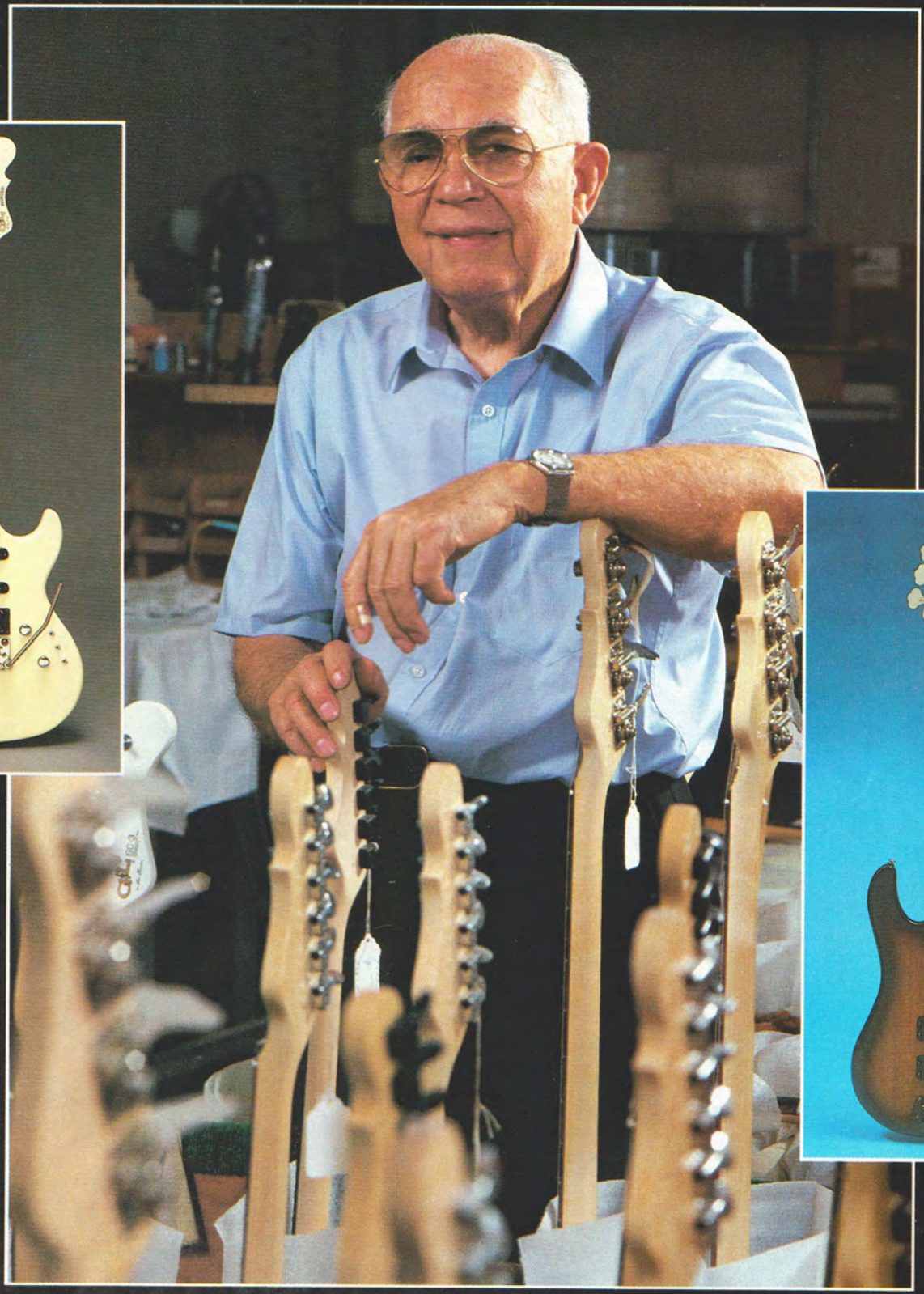

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Ross Halfin

Send to

LETTERS

P.O. Box 1490
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New York
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Dear GUITAR Magazine,
I bought the latest issue (Dec.'87) with Jimmy Page on the cover. I'm glad that you're still doing articles on the real monuments of rock guitar. A while back I bought the issue with Hendrix on the cover. I've always dug both Hendrix's and Page's guitar playing. I have both on CD. The sound is superb, particularly on headphones. I like the part in "Dazed and Confused," where Jimmy Page makes his guitar sound like the "Jolly Green Giant blowin' his nose." I bought that *Led Zeppelin Vol.II* about this time of the year in 1969. That was 18 years ago. In fact, 18 years ago I was 18 years old. I started playing guitar in late summer of 1969. I also have the Grateful Dead's *American Beauty*, with "Sugar Magnolia" on it. Keep up the good work.

Bob Schmidt
Minneapolis, MN

Dear GUITAR
I am a classical musician and I love it, but I also love rock and the only way I could learn it is through magazines. I bought magazines for years to try and learn rock styles and techniques but finally I was in Florida and found GUITAR in a bookstore and it was just what I needed. So thanks a lot. I'll be an eternal subscriber.

Pete Stearns
Worcester, MA

Dear GUITAR,
I have been receiving your magazine for over two years now. I find it very informing and helpful. In response to a letter in your December '87 issue, I would like to say that Wolf Marshall's columns are appreciated greatly here. My personal favorites were his columns on Steely Dan, *Led Zeppelin II* and *IV*, Randy Rhoads, Steve Vai and Allan Holdsworth. Music Appreciation has introduced me to albums like *Wired* (Jeff Beck) and *Abbey Road* (the Beatles). Yes, at times the column can be hard to comprehend, but each one is extremely tastefully written. Marshall has written his columns on many of rock's pioneers and landmark albums. One of his obvious intents is to give more insight on these greats to the player and not to promote a "worship" of these people. Most professional players would agree that the 60's and 70's were a very beneficial period of rock guitar inspiration. Of course, no one should be limited to just that period of music. But it is a period that most would agree shouldn't be ignored. Marshall uses excellent detail and often explains the theory and rhythmic aspects—something that I think is very important.

Ron Geida
Agawam, MA

Dear GUITAR,
I am writing in response to Greg Ross' letter in your December issue. He stated that your magazines runs too many columns on how to sound like so and so, when in your interviews the musicians stress the importance of finding your own sound. He also said that hero worship is bad and unhealthy. Well, I would like to say he is totally wrong! Hero worship is only natural, and if it wasn't for so called hero workship some great guitarists wouldn't be here today. For example, in an interview with Yngwie Malmsteen he stated that at first he thought being a musician was being a geek until he saw Hendrix. So, as you can see, hero worship plays an important part in the life of a musician. And I think that GUITAR Magazine gives us a lot of information on other players and their styles. It can also increase our vocabulary and extend our knowledge. Greg also stated that we shouldn't think in the past; we should think ahead. Well, in order to think ahead we should look back and learn from our past mistakes.

Charlie García
San Antonio, TX

Dear GUITAR,
Sorry, but I've got one bitch! Your Magazine is awesome! Now about the guy who thinks he don't make no mistakes. True, hero worship isn't healthy, but to pick up where they left off, or to improvise, is. And if you say you don't have a hero or haven't used anybody's licks, then you're lying. As far as perfection, Randy did a damn good job of it. Listen to either *Quiet Riot I* or *II*, multiple guitars! When he got with Ozzy he just mastered it. I call it perfection. Yeah, I know Randy's gone, but his music still inspires me, and it will 'till the day I'm gone.

Ross Edwards
Pasadena, TX

Dear GUITAR,
In reply to Greg Ross' letter, I hate to burst your bubble, but no one ever said Randy or Jimmy didn't make mistakes. If you look on the cover of this magazine you'll see the words "GUITAR For The Practicing Musician." Music is an artform, an outlet, in which someone can express themselves. If someone can appreciate another person's use of this "outlet," it's beautiful. When learning someone else's music, you as a growing musician will be putting yourself in another perspective, and that's growth. If I spent ten years learning all the material Randy learned and composed, what difference does it make, just as long as I write music that reflects my emotions and personality. To learn what's appealing to you and to write your own material is not to look backward, but forward. Are we supposed to sit around and nit-pick every musician's shortcomings? Everyone is human and couldn't possibly cover every aspect of the guitar. That's why we have more than one guitarist. One more thing, since you like quoting so much, try this one for size: "To thine own self be true"—especially on the guitar.

Carla Rosario
Chicago, IL

Dear GUITAR,
This letter is in response to Greg Ross' letter in the December, '87 issue. In his letter Greg writes "Hero worship isn't healthy." Greg, this is just not true. My guitar hero is Steve Vai. I love his music and I love to play his music, but I don't "slavishly copy his style and sound." When I hear a song with Steve Vai, it inspires me, not to copy it, but *to be a better guitarist*, period. It inspires me to practice and strive to be the best I can possibly be, not to instantly go out and try to be exactly like him. Just because I "worship" him, that doesn't make me think that he is perfect in every way. I know he makes mistakes, and after hearing him play, he makes me want to cut out more of mine.

Blake Johnson
San Ramon, CA

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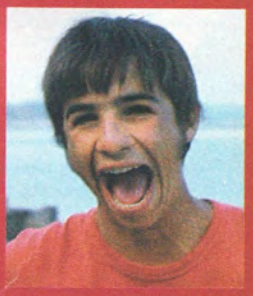

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DAVID T. CHASTAIN

Between the two groups that he leads, CJSS and Chastain, David T. Chastain's album output makes Yngwie Malmsteen look like Boston. Within the last two and a half years, he has released six Lps, the most recent entitled *David T. Chastain Instrumental Variations*. Raised in Atlanta and now living in Ohio, Chastain's Eurometal based playing is a purposeful mix that combines more than a hint of fusion and blues/rock, making him perhaps the most well-rounded of the current spate of fleet-fingered players. We put him to the test In the Listening Room, where he analyzed five songs in two and a half minutes.

1 "Meeting of the Spirits"
from *Inner Mounting Flame*,
by John McLaughlin and the Mahavishnu Orchestra/Columbia

DAVID: We're starting off in a great place, with one of the best songs from one of the best albums of all time. When I first heard this album I changed my whole way of thinking about music. I was in my early teens and had just started playing when this came out. Up until then I basically just heard rock. They were playing fusion stuff through Marshall stacks which most people had not done at that point in time. They incorporated things from jazz and rock and some classical stuff. It struck me like that's where I want to be. Listening to it today, the guitar might sound a little sloppy compared to how clean people play intricate passages nowadays. But it's still great guitar playing and the drumming is fabulous. Billy Cobham was a great drummer and he drove it really well. Jan Hammer, who everyone knows from *Miami Vice*, used to play some cool stuff in that band too. The Mahavishnu Orchestra had the energy plus the musicianship. A lot of bands just had the energy. I liked the second album (*Birds of Fire*) a whole lot too. I recommend those albums to anybody who has not heard them yet. A lot of people starting today are not in tune to that music. Now they are tuned in to the classical rock type thing, which is great, but they should listen to this too because it's not so restricted. I like to incorporate classical sounding scales, but I like to incorporate them more over a fusionistic feel, where you can do what you want to do.

2 "Holy Diver" from *Holy Diver*,
by Ronnie James Dio/Warner Bros

DAVID: I'm a big fan of Ronnie James Dio and this was his best album from front to end. He was more interested then in presenting what he wanted musically as opposed to making money. Now I think he feels he's got to do something to sell a million albums. As far as Vivian Campbell goes, he is a good quick rock guitar player. I don't think he takes a lot of chances, but what he plays here he does real well, which is speed rock sometimes with little minor scales. I like the song. It's the highest energy song on that record. It's a good song to open an album with, and I like the way the progression goes. I think Dio is probably the most copied metal vocalist there is right now. He can sing really high and really strong and he can sing in quiet whispers. I like the imagery he portrays. Personally, I would love to play with Ronnie James Dio.

3 "CC Rider"
from *Third Degree*,
by Johnny Winter/Alligator

DAVID: That's Johnny Winter. Is that some of the newer stuff? I like some of his older stuff better. My favorite is "Be

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Careful with a Fool." I like when he plays slow blues and then rips. People learning to play guitar today should learn how to play the blues, not only because classical-sounding rock sounds a little too practiced, but because blues is pretty simplistic you have to rely more on emotion as opposed to chops so if you play this a little bit you can get more feeling into what you're playing. I don't think you want to become just a blues guitar player, but it's not going to hurt you to play along with stuff like this and see what these people are doing. Johnny Winter is great at it. Right before the McLaughlin thing came on the whole blues rock thing was happening. I liked the Allman Brothers because they would stretch out. *Live at the Fillmore* with a 24-minute jamming song is what I grew up on. People should listen to that. They don't need to get overboard with it, but that would bring in the emotional side more than just chops.

4 "The Attitude Song"
from *Flexable*,
by Steve Vai/Relativity

DAVID: That is by far my favorite thing I've heard Steve Vai do. It's a great piece, totally unpredictable. You never know what's coming up next. It's avant garde rock guitar. I've heard pieces with David Lee Roth and Alcatrazz, but this is by far more impressive. From what I've heard this is more of his natural habitat. It's totally off the wall. You can hear the Zappa in there going heavy metal. There's not what you could call great lead guitar breaks, just a massive conglomeration of different parts coming and going in all different directions. It's a lot of fun to listen to. It's upbeat. He's kind of like a Hendrix of the late 80s. He's bringing in all these new sounds like Hendrix brought in all these new sounds.

5 "Metal Heart"
from *Metal Heart*
by Accept/Portrait

DAVID: I like Accept. Their chord progressions are a little different from most bands. Another trademark is that usually when they go into the lead guitar they change keys. I like the way this starts out. There was that bit they borrowed from a classical piece. The unaccompanied lead solo had some open string noise and it could have been a little bit cleaner. But Wolf Hoffman is a good rock guitar player and this had a good rock tone. He comes from the classical German/Schenker school. He is not as proficient as, say, Tony Macalpine or Malmsteen at playing arpeggios. This guy sounds more self taught than these other guys. It comes across more street sounding. I might like it a little more proficient than that.

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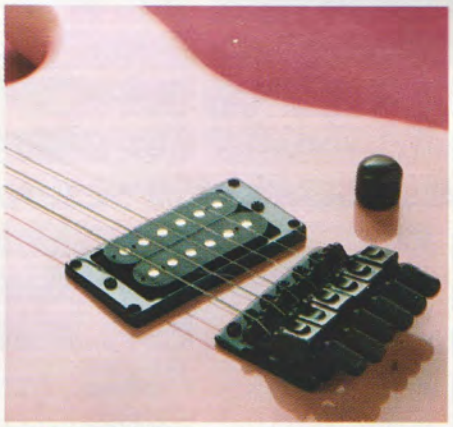

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333377 CBS ASSOC. — WIDOW *GONE TO FAR*

344689 MCA — *KEEL* THE FINAL FRONTIER

334144 CAPITOL — *KING KOBRA* READY TO STRIKE

358317 ATLANTIC — *LOUDNESS* HURRICANE EYES

336693 ATLANTIC — AC/DC *FLY ON THE WALL*

336719 ELEKTRA — MÖTLEY CRÜE *THEATRE OF PAIN*

357913 WARNER BROS. — DIO *DREAM EVIL*

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357434 COLUMBIA — AEROSMITH *CLASSICS LIVE II*

324889 PORTRAIT — *ACCEPT* BALLS TO THE WALL

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334151 ATLANTIC — RAVEN *STAY HARD*

344366 ELEKTRA — METALLICA *MASTER OF PUPPETS*

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357590 ATLANTIC — *TWISTED SISTER* LOVE IS FOR SUCKERS

355362. Whitesnake. *Still Of The Night; Crying In The Rain; Bad Boys;* etc. (Geffen)

363317. Alice Cooper—Raise Your Fist And Yell. *Freedom; Time to Kill;* etc. (MCA)

351122. Europe—The Final Countdown. *Rock the Night; Danger on the Track;* etc. (Epic)

361196. Metallica—The $5.98 EP—Garage Days Re-Revisited. *The Wait;* plus more! (Elektra)

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336511 ATLANTIC — *RATT* INVASION OF YOUR PRIVACY

336958 ATLANTIC — *TWISTED SISTER* UNDER THE BLADE

355883 GEFFEN — EZO *E-Z-O*

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356923 EPIC — *PRETTY MAIDS* FUTURE WORLD

354084 ATLANTIC — RAVEN *LIFE'S A BITCH*

335893 A&M — Y & T *OPEN FIRE (LIVE)*

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332957 COLUMBIA — VARIOUS ARTISTS *METAL MANIA*

337253 WARNER BROS. — DIO *SACRED HEART*

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257279 COLUMBIA — BRUCE SPRINGSTEEN *BORN TO RUN*

346536 ARISTA — THEN AND NOW... *THE BEST OF THE MONKEES*

324350† 394353 MCA — THE WHO *QUADROPHENIA*

356196† 396192 ELEKTRA — *THE CURE* KISS ME, KISS ME, KISS ME

315226 EPIC — THE CLASH *COMBAT ROCK*

355834 EMI AMER. — DAVID BOWIE *NEVER LET ME DOWN*

323915 CHRYSALIS — *BILLY IDOL* REBEL YELL

357764 ELEKTRA — THE DOORS *LIVE AT THE HOLLYWOOD BOWL*

331967 ATLANTIC — FOREIGNER *AGENT PROVOCATEUR*

358606 MCA — *THE FIXX* REACT

340281 ATLANTIC — *INXS* LISTEN LIKE THIEVES

351932 ENIGMA — THE SMITHEREENS *ESPECIALLY FOR YOU*

341305 ISLAND — ROBERT PALMER *RIPTIDE*

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355396 SIRE — *THE CULT* ELECTRIC

320713 CAPITOL — BOB SEGER *NIGHT MOVES*

350017 SCOTTI — *SURVIVOR* WHEN SECONDS COUNT

268581† 398586 SIRE — VARIOUS ARTISTS *HISTORY OF BRITISH ROCK*

352641 ATLANTIC — STAND BY ME THE BEST OF BEN E. KING AND BEN E. KING WITH THE DRIFTERS

318055 ATLANTIC — FOREIGNER *RECORDS*

348318 A&M — THE POLICE EVERY BREATH YOU TAKE... THE SINGLES

308049† 398040 FANTASY — CREEDENCE CLEARWATER REVIVAL CHRONICLE 20 Greatest Hits

354829 COLUMBIA — *LISA-LISA AND CULT JAM* SPANISH FLY

320499 A&M — *THE POLICE* SYNCHRONICITY

353482 EPIC — GREGG ALLMAN BAND *I'M NO ANGEL*

329938 SIRE — TALKING HEADS *STOP MAKING SENSE*

351718 ELEKTRA — *GEORGIA SATELLITES*

340133 WARNER BROS. — *THE BEST OF T. REX* T. REXTASY-1970-73

361980 A&M — ROGER HODGSON *HAI HAI*

357178 CBS ASSOC. — FABULOUS THUNDERBIRDS *HOT NUMBER*

361139 I.R.S. — *R.E.M.* DOCUMENT

357087 ARISTA — GRATEFUL DEAD *IN THE DARK*

337667 ISLAND — *U2* UNDER A BLOOD RED SKY (MINI ALBUM)

356873 COLUMBIA — *THE OUTFIELD* BANGIN'

337519 CAPITOL — HEART

355115† 395111 PAISLEY PARK — *PRINCE* SIGN 'O' THE TIMES

344242 COLUMBIA — JOURNEY *RAISED ON RADIO*

350140 SIRE — *THE PRETENDERS* GET CLOSE

314047 GEFFEN — *ASIA*

350033 CAPITOL — *BILLY SQUIER* ENOUGH IS ENOUGH

291476 WARNER BROS. — *ALICE COOPER* ALICE COOPER'S GREATEST HITS

348110† 398115 MCA — BUDDY HOLLY *FROM THE ORIGINAL MASTER TAPES*

318493 MCA — *LYNYRD SKYNYRD* BEST OF THE REST

356345 I.R.S. — *R.E.M.* DEAD LETTER OFFICE

319996† 399998 MOTOWN — VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS

357186 COLUMBIA — HOOTERS *ONE WAY HOME*

343293 ROLLING STONES REC. — *ROLLING STONES* DIRTY WORK

351692 DEF JAM — *BEASTIE BOYS* LICENSED TO ILL

336222 WARNER BROS. — *DIRE STRAITS* BROTHERS IN ARMS

359638 CBS ASSOC. — SLADE *YOU BOYZ MAKE BIG NOIZE*

339903 ELEKTRA — *THE CARS* GREATEST HITS

357772 MCA — TOM PETTY & HEARTBREAKERS *LET ME UP (I'VE HAD ENOUGH)*

360974 A&M — SQUEEZE *BABYLON AND ON*

357939 WARNER BROS. — *LA BAMBA* ORIGINAL MOTION PICTURE SOUNDTRACK

345108 A&M — .38 SPECIAL *STRENGTH IN NUMBERS*

357616† 397612 ELEKTRA — THE BEST OF *THE DOORS*

345371 ATLANTIC — AC/DC *WHO MADE WHO*

356675 MCA — *BEVERLY HILLS COP II* THE MOTION PICTURE SOUNDTRACK ALBUM

360107. Billy Idol—Vital Idol. *Mony, Mony; White Wedding; Hot In The City.* (Chrysalis)

360115. Bruce Springsteen-Tunnel Of Love. Title cut; *Brilliant Disguise;* etc. (Columbia)

361170. Yes—Big Generator. Includes title cut; *Love Will Find A Way; Holy Lamb;* etc. (Atco)

360974 A&M — SQUEEZE *BABYLON AND ON*

357939 WARNER BROS. — *LA BAMBA* ORIGINAL MOTION PICTURE SOUNDTRACK

345108 A&M — .38 SPECIAL *STRENGTH IN NUMBERS*

357616† 397612 ELEKTRA — THE BEST OF *THE DOORS*

345371 ATLANTIC — AC/DC *WHO MADE WHO*

356675 MCA — *BEVERLY HILLS COP II* THE MOTION PICTURE SOUNDTRACK ALBUM

356378 DEF JAM — L.L. COOL J *BIGGER AND DEFFER*

337907 COLUMBIA — *LOVERBOY* LOVIN' EVERY MINUTE OF IT

351148† 391144 EPIC — STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE

333294 ATLANTIC — *THE FIRM*

360149 SIRE — *ECHO AND* THE BUNNYMEN

346957 ISLAND — STEVE WINWOOD *BACK IN THE HIGH LIFE*

359901 COLUMBIA — MICK JAGGER *PRIMITIVE COOL*

356667 CAPITOL — HEART *BAD ANIMALS*

360214 CHRYSALIS — *ROBIN TROWER* ROBIN TROWER LIVE

292326 EPIC — CHEAP TRICK *AT BUDOKAN*

337832 ISLAND — *U2* WAR

354902 WARNER BROS. — FLEETWOOD MAC *TANGO IN THE NIGHT*

356279 EPIC — GLORIA ESTEFAN & MIAMI SOUND MACHINE LET IT LOOSE

352666 EPIC — *REO SPEEDWAGON* LIFE AS WE KNOW IT

337659 ISLAND — *U2* THE UNFORGETTABLE FIRE

350850 MCA — *KANSAS* POWER

347955 CHRYSALIS — HUEY LEWIS AND THE NEWS *FORE!*

362152 GEFFEN — *ROBBIE ROBERTSON*

359521 ELEKTRA — *THE CARS* DOOR TO DOOR

357467 GEFFEN — SAMMY HAGAR

346478 SIRE — MADONNA *TRUE BLUE*

361303 MCA — LYNYRD SKYNYRD BAND *LEGEND*

349571 MCA — *BOSTON* THIRD STAGE

353946 A&M — BRYAN ADAMS *INTO THE FIRE*

356154 ARISTA — WHITNEY HOUSTON *WHITNEY*

347039 CHRYSALIS — *BILLY IDOL* WHIPLASH SMILE

350686 ROLLING STONES REC. — *ROLLING STONES* BLACK AND BLUE

347880 EMI AMER. — *GEORGE THOROGOOD &* DESTROYERS—LIVE!

360040 CHRYSALIS — JETHRO TULL *THE CREST OF THE KNAVE*

354092† 394098 SIRE — *THE SMITHS* LOUDER THAN BOMBS

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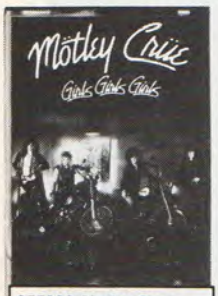
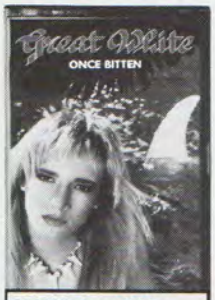


355990. Motley Crue—Girls, Girls, Girls. Title cut; *Wild Side; Jailhouse Rock.* (Elektra)



358994. Great White—Once Bitten. *Lady Red Light; Gonna Getcha;* plus more! (Capitol)

347229. Poison—Look What The Cat Dragged In. *Talk Dirty To Me;* more! (Enigma)

359075. Aerosmith—"Permanent Vacation". *Magic Touch; Rag Doll;* etc. (Geffen)

349563 ATLANTIC — *RATT* DANCING UNDERCOVER	330241 ATLANTIC — AC/DC *'74 JAILBREAK*	352146 ENIGMA — STRYPER *SOLDIERS UNDER COMMAND*	333369 TIME COAST — *RATT*
313023 WARNER BROS. — BLACK SABBATH *MOB RULES*	351684 ATLANTIC — ZEBRA *3.V*	330415 CAPITOL — *W.A.S.P.*	353599 CAPITOL — IRON MAIDEN *SOMEWHERE IN TIME*
347856 EMI AMER. — *QUEENSRYCHE* RAGE FOR ORDER	328484 GEFFEN — *WHITESNAKE* SLIDE IT IN	351841 ELEKTRA — *METAL CHURCH* THE DARK	318790† 398792 WARNER BROS — BLACK SABBATH *LIVE EVIL*
309120 JET — OZZY OSBOURNE *BLIZZARD OF OZZ*	351346 CAPITOL — MEGADETH PEACE SELLS... BUT WHO'S BUYING?	320630 REGINA — *QUIET RIOT* METAL HEALTH	352732 GEFFEN — TESLA *MECHANICAL RESONANCE*
347054 WARNER BROS. — *DAVID LEE ROTH* EAT 'EM AND SMILE	328955 WARNER BROS. — DIO *THE LAST IN LINE*	**THE ROOTS OF METAL**	
315788 COLUMBIA — *JUDAS PRIEST* SCREAMING FOR VENGEANCE	351213 CAPITOL — *W.A.S.P.* INSIDE THE ELECTRIC CIRCUS	315366 ATLANTIC — *LED ZEPPELIN* LED ZEPPELIN III	294652† 394650 WARNER BROS. — DEEP PURPLE *MADE IN JAPAN*
350025 MCA — *ALICE COOPER* CONSTRICTOR	323675 CBS ASSOC. — OZZY OSBOURNE *BARK AT THE MOON*	291864† 391862 ATLANTIC — WOODSTOCK *ORIGINAL SOUNDTRACK*	291435 ATLANTIC — *LED ZEPPELIN* LED ZEPPELIN IV
314401 WARNER BROS. — VAN HALEN *DIVER DOWN*	351197 ARISTA — *KROKUS* ALIVE AND SCREAMIN'	291641 REPRISE — JIMI HENDRIX EXPERIENCE *SMASH HITS*	351890 COLUMBIA — *BEST OF MOUNTAIN*
351825 ENIGMA — STRYPER *TO HELL WITH THE DEVIL*	320978 ATLANTIC — *TWISTED SISTER* YOU CAN'T STOP ROCK 'N ROLL	331579† 391573 COMPLEAT — WHITE BOY BLUES GUITAR CLASSICS Clapton, Beck, Page	291658† 391656 REPRISE — *JIMI HENDRIX* ELECTRIC LADYLAND
330928 ELEKTRA — *DOKKEN* TOOTH AND NAIL	350298 CHRYSALIS — *VINNIE VINCENT* INVASION	291690† 391698 SWAN SONG — LED ZEPPELIN THE SONG REMAINS THE SAME ORIGINAL SOUNDTRACK	293597 ATLANTIC — *LED ZEPPELIN* HOUSES OF THE HOLY

335844 CBS ASSOC. — OZZY OSBOURNE *ULTIMATE SIN*	359984 GEFFEN — GUNS N' ROSES *APPETITE FOR DESTRUCTION*
359216 WARNER BROS. — BLACK SABBATH *THE ETERNAL IDOL*	328245 PASHA — *QUIET RIOT* CONDITION CRITICAL
328674 ARISTA — *KROKUS* THE BLITZ	343772 PORTRAIT — *ACCEPT* RUSSIAN ROULETTE
343582 WARNER BROS. — VAN HALEN *5150*	323345 WARNER BROS. — BLACK SABBATH *BORN AGAIN*
306225 COLUMBIA — AEROSMITH'S *GREATEST HITS*	342303 COLUMBIA — *JUDAS PRIEST* TURBO
342790 WARNER BROS — BLACK SABBATH *SEVENTH STAR*	324749 ELEKTRA — MÖTLEY CRÜE *TOO FAST FOR LOVE*
308593 COLUMBIA — *JUDAS PRIEST* POINT OF ENTRY	341222 A&M — Y&T *DOWN FOR THE COUNT*
340752 PORTRAIT — ACCEPT KAIZOKU-BAN	312389 ATLANTIC — AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU
324582 WARNER BROS. — VAN HALEN *1984*	340661 ELEKTRA — *DOKKEN* UNDER LOCK AND KEY
339986 GEFFEN — AEROSMITH *DONE WITH MIRRORS*	328369 ATLANTIC — *TWISTED SISTER* STAY HUNGRY
312330 EPIC — *GREAT GONZOS* THE BEST OF TED NUGENT	340455 CAPITOL — *W.A.S.P.* THE LAST COMMAND
343434 ATLANTIC — RAVEN *THE PACK IS BACK*	320853 WARNER BROS. — DIO *HOLY DIVER*
308635 ATLANTIC — AC/DC *DIRTY DEEDS DONE DIRT CHEAP*	341230 ATLANTIC — *TWISTED SISTER* COME OUT AND PLAY
355842 ISL/MEGAFORCE WW — ANTHRAX *AMONG THE LIVING*	312017 JET — OZZY OSBOURNE *DIARY OF A MADMAN*
323444 ELEKTRA — MÖTLEY CRÜE *SHOUT AT THE DEVIL*	353896 ATCO — MANOWAR *FIGHTING THE WORLD*
355636† 395632 CBS ASSOC. — OZZY OSBOURNE *RANDY RHOADS TRIBUTE*	293944 WARNER BROS. — *VAN HALEN II*
324632 COLUMBIA — *JUDAS PRIEST* DEFENDERS OF THE FAITH	353805 EPIC — *EUROPE* WINGS OF TOMORROW

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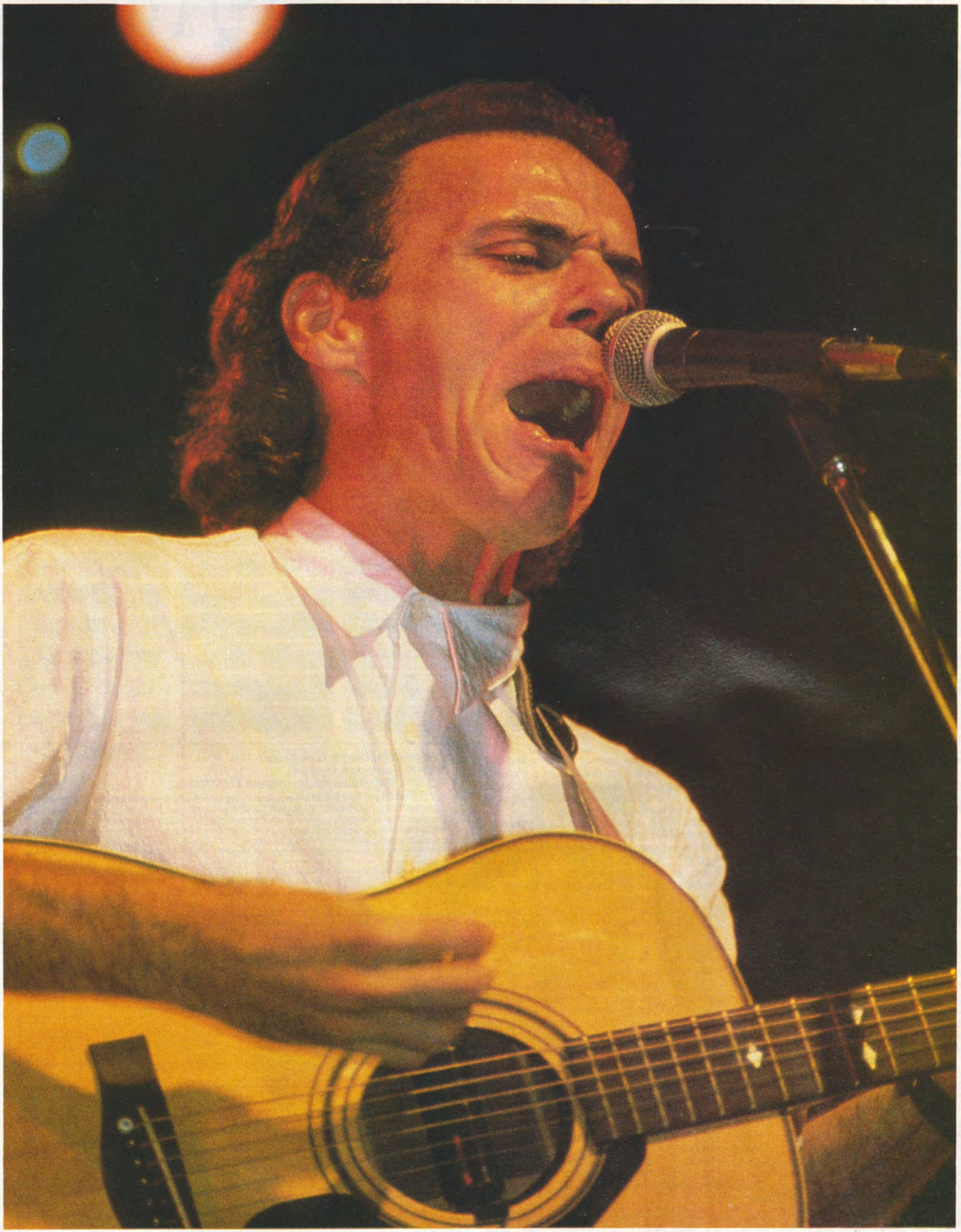
Bill Kanerva



PRO LIFE

By Bruce Pollock

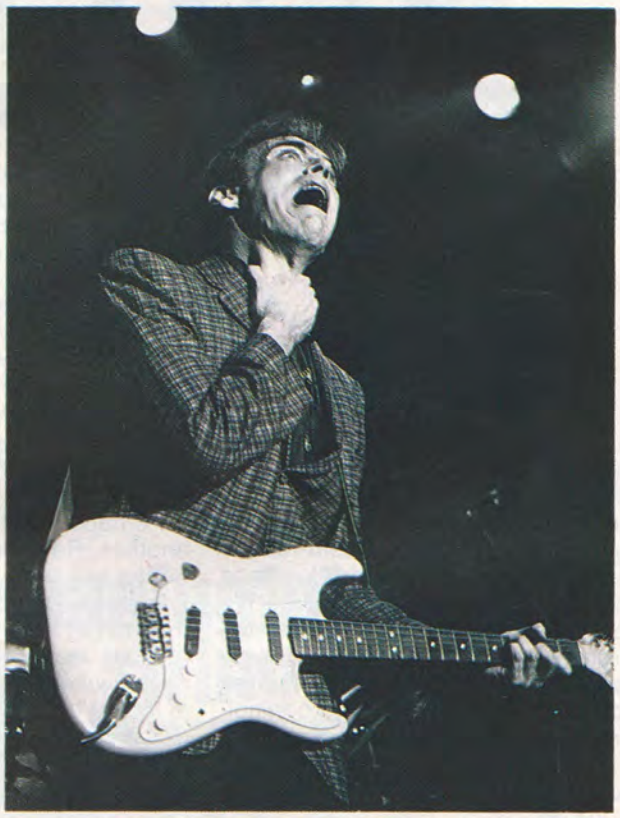
"For so many years I subscribed to that suffering artist thing, and lord knows I did a lot by my own hand to keep that going, and I nearly killed me," John Hiatt said. "I have since come to find that it's a load of codswallop. I work best when I'm in good mental, physical and spiritual condition."

With his latest release, *Bring the Family*, John Hiatt is doing the best writing of his career. After a grueling series of personal and professional setbacks, the 35-year-old songwriter, who started out 17 years ago in Nashville at $25 a week and went on to gain the distinction of being dropped from three different labels, after releasing seven underachieving albums, has at last found love, which, by his own account, has made all the difference in the world.

"I moved back to Nashville two years ago because my first wife died and I had a daughter a year old and I didn't want to stay in Los Angeles anymore," he explained. "That's where I met my wife, Nancy, so it turns out it was the best thing I could have done. On the new album, 'Learning How to Love You' was written in January 1986, right after I met her. I hate to ruin anyone else's perception of the record, but for my money it kind of all comes down to that tune. Speaking in songwriting terms, the album was sort of about getting to the point where I was able to tell somebody how much I cared about them in a song, which I had never been able to do. I'd never felt that way before, either. Before, I was just incapable, to tell you the truth, of coming that clean. I was incapable of investing that degree of self in my work. I was just unable to be that direct."

Long a critic's favorite, a singer's songwriter, preferred by tastes that range from the merely sophisticated to the dangerously twisted, from Rosanne Cash to Dave Edmunds to Elvis Costello and Bob Dylan, Hiatt is also a singer of some note, most often belonging to the highly revered sub-category of soul where blue-eyed meets crosseyed. Such catalogue distinctions and many country hits aside, it was, after his most recent failure to dent the playlists of a tin-eared America, a pass that caused him more than once to ponder.

"It was time to reconnoiter," he admitted. "Am I mainly going to be a songwriter? I didn't even know what kind of a record to make even if I had a label. And then Demon Records in England offered to put a record out on me and I thought, 'Okay, here's the small label route that I've never tried. At least it'll be an outlet for my stuff. I was doing a lot of solo performing and I liked that. So it was sort of looking like, well I'll just toss out a record on Demon once a year and carry on. That was fine; I'd accepted that. But I really didn't know what kind of a record to make, so it was literally on the back burner. I wasn't even thinking about making one anytime soon. I was just out on the West Coast doing a run of 12 shows, when John Chelew, who books the clubs I play, and I, got together and he had some ideas on how I should make a record."



Linda Matlow/Pix Int'l

Chief among them was the concept, heartily embraced by Hiatt, of performing live in the studio. "One of the most appealing aspects of the deal was that in four days I'd have a finished record," he acknowledged. "There was a low grief factor and I'm into that these days. It was an intense four days, and some of the most exciting music I've ever been involved in." Especially with buddies like Ry Cooder, Nick Lowe and Jim Keltner to prod him along. "All the songs were written and nobody knew them; nobody knew how they were going to come out and be arranged, and in fact we didn't talk about it. We just played. It was great. And then John started taking tapes around and the next thing we knew four major labels wanted it."

That *Bring the Family* eventually experienced a commercial fate similar to his seven previous albums, surely by now hardly phased the man. His love of songwriting is wound too deep in his soul to unspool at the loss of bullet, the dropping from another label. "A lot of times songwriting is just an exercise for me to keep from going nuts or exploding or feeling a little too weird for this planet," he said. "It's a way of keeping myself here. Sometimes it serves the purpose of explaining things to myself,

and sometimes it's just the guy in the garage who builds the ship in the bottle. I was writing tunes and lyrics almost within a month or two of picking up a guitar. The guitar was immediately delegated to a backup instrument, something to strum so I could write some songs, sing some melodies. I wasn't one of those guys who sat up in his room trying to break the code on licks off of albums. I had a friend who did that, but I was immediately ready to write songs. I learned four chords, about the only four I know even still. I've honed them to a fine point though. As it turns out now I've got a little bit of a career just as a songwriter; people actually record my songs. But I would do it even if they didn't. It's just something I've done for so long. I'm not trying to make it sound like just a hobby; it's how I make my living too, but I would find a way to do it whether I had an outlet or not, or however narrow that outlet might become."

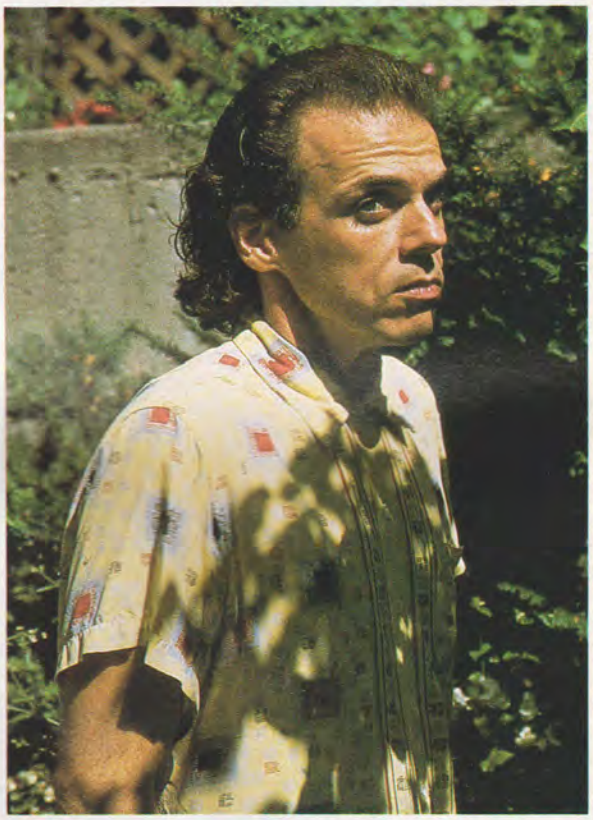
A lot of times songwriting is just an exercise for me to keep from going nuts or exploding or feeling a little too weird for this planet.

With Hiatt's ever-widening circle of converts, there's no immediate chance of those channels drying up. Just ask Rosanne Cash. When Columbia refused to release Hiatt's "Pink Bedroom" as the fifth single off her *Rhythm and Romance* Lp, she made sure that "The Way We Make a Broken Heart," was the first single from *King's Record Shop*. A wise decision, as the song went to number one on the Country chart. Hyatt originally wrote the song for Ry Cooder's *Borderline*, in 1980. Recently he was asked to provide some music for Bob Dylan to sing in *Hearts of Fire*. Dylan didn't choose any of those songs, instead opting for a Hiatt chestnut called "The Usual." Of breaks like these early Christmas presents are made. "I just heard it yesterday," said Hiatt of the Dylan rendition, "and I could die happy now."

But that Hiatt prefers to live happy is exemplified by his new attitude about his profession. "I'm having a new experience since I got an office. I love working by myself; I don't work well in large groups, or even small ones. We just bought our first house ever last year and I had to beg, borrow and steal to buy it. I've got a house payment. I'm an adult. It's a big old house, but it's just that when I'm there I know I'd rather be playing with the kids than being down in the basement working. I have my office in the same house where the guys are that administrate my publishing, so I've been in the habit lately of running around the corner and going, 'Listen to this, I just wrote it.' I kind of enjoy getting some cold, objective viewpoints. These days I'm usually of the mind that once you start a song, finish it even if it's dog poop. It's worth the exercise. My main ritual is just a pot of coffee and get started early. I'm gone by 1 PM. But I'll work on a song for three or four days at a time. I don't know about you, but it hurts me when I use my mind. It's dangerous. I just wear myself out. Maybe I'll get something going and then I'll realize three hours later that I'm two verses into it and I want that last verse, but I know the brain cells are a little duller than they were when I started and I know I'm going to be settling here if I go ahead. I used to do that. I used to go 'Oh, I've got to get this done.' And I'd put in a third verse that was maybe not quite the summation or grand finale that it should have been. I have a lot of songs laying around that suffered from that syndrome. But I feel fortunate that I have the opportunity to make mistakes. I think that's a privilege, not only in songwriting."

Perhaps Hiatt would be another Raymond Carver, but for one flaw. "My memory is awful," he revealed and then forgot that he revealed. "I think that's why I could never write anything longer in format than a song. I would love to be a short story writer, but like they say, a good memory is paramount to a good fiction writer and my memory is bad. If I get more than one idea at a time it drives me nuts if I don't have it put down. I'll be driving in a car, singing the melody in my head, but I won't have anything near me. So I have to be around a tape recorder or something. I have a little mono nothing machine that cost $25 and I usually put songs on there and when I get two or three together I'll bring it to a demo studio. That's fun for me 'cause I go in and usually play all the instruments. I'll either punch up a single drum track on a drum machine or sometimes I'll play the drums or I'll get a friend in to play the music that I can't do. The high point of a song for me is when it's finished and I feel like it's a good song. But I so enjoy the process of songwriting that that's also the low point, because it's over. Getting the idea is a high point too; feeling those endocrines shake loose gets you kind of pleasantly high I would suppose. It's kind of a compromise after that point, good or bad. I guess I'm selfish. It's fun to hear what happens, how it sounds when you put a band to it, how other people perceive it, what they might add to it. It's always grafitying when something connects for whatever reason."

While Hiatt can certainly appreciate the Leonard Cohen conceit that performing can sometimes hurl him back



Bill Kanerva

into the original emotion that created a particular song, more often his songs take on a life of their own on stage, like children determined to leave home. "Songs get away from me inexplicably," he said. "Like all of a sudden a song that I've been doing in a show, maybe even though I've been doing it in a different place and changing it up and I've always been able to hook into it and get ahold of it enough to feel it—all of a sudden it'll get away from me and I won't know why. It's like a suit you've always worn; all of a sudden nothing fits right and you don't know what's wrong. You feel like you've been abandoned."

But otherwise he has no complaints. "You know," Hiatt philosophized, "It's such a rough gig. I'm pulling into the office and I'm out by one in the afternoon and I'm saying to myself, 'Why do writers always ask me if I'm bitter that my career isn't further along?' It's like, for Christ's sake man, I've been doing what I love for 18 years. I pull into the office and I might work two or three hours. Like it's really killing me."

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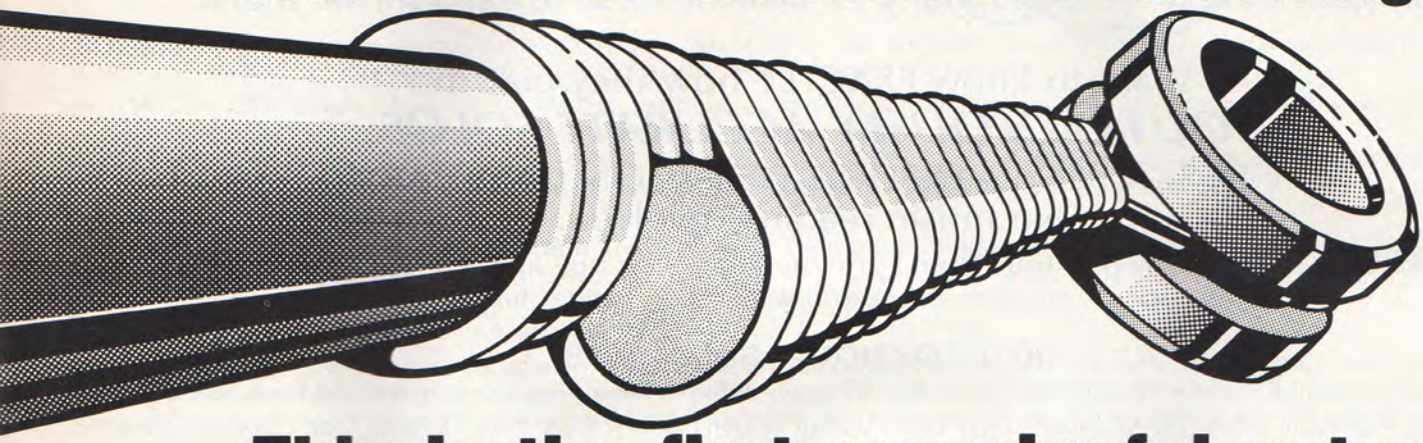

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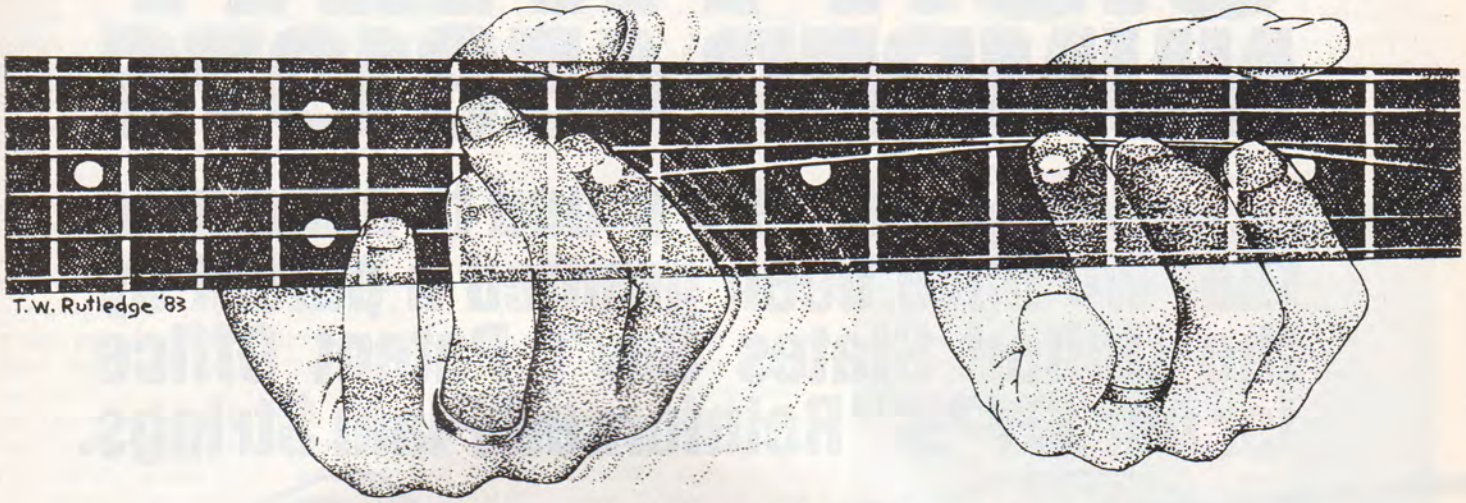

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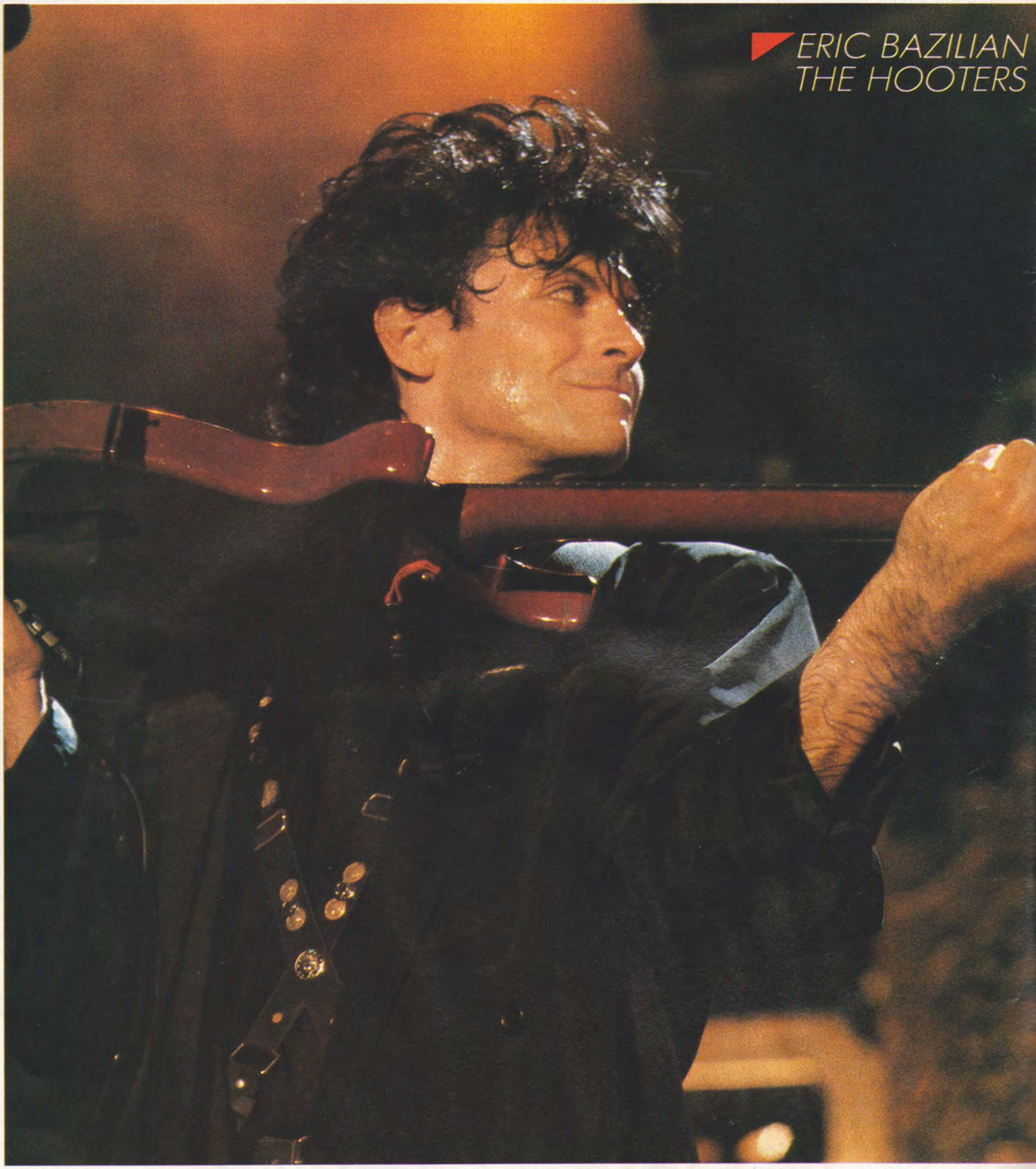

ERIC BAZILIAN
THE HOOTERS

TAKING IT TO THE LIMITS

"If you want to play music professionally, you better love it," says the Hooters guitarist, Eric Bazilian, "because you can easily hate it. It's easy to get discouraged by the crap, and the music is the only thing that will get you through it. If you love doing it and you're willing to put up with all the frustrations that go along with it, then the rewards are limitless." ■ In the last year or so the frustrations have outnumbered the rewards for the Hooters, who shot from obscurity into a national spotlight in 1986, on the strength of their debut album, *Nervous Night*. With *One Way Home*, their seemingly limitless ascent reached an apex in the lower half of the Top 100. But frustrations like these are part of the package for a down to earth band like the Hooters and for Eric being on top has always been secondary to making good music.

Interview by Marie Woodhall

I noticed there's more guitar playing on this album than there was on *Nervous Night*?

Before we went in to do this record I made a conscious decision that I was going to play guitar again. I mean really play guitar. Years ago Rob and I had a band called Baby Grand and we had a couple of albums out on Arista. There's some serious guitar playing on there. I don't think I have the chops I had then. It was real fusion type of music. I was just the guitar player at that point. I wasn't singing or writing. On *Nervous Night*, I was as much into playing bass and mandolin and kind of spreading myself out. Actually I ended up spreading myself thin because I started playing harmonica and recorder on a tube as well. But on *One Way Home* I really wanted to be a guitarist again. I've been playing for over 20 years. That's where I came from. There's nothing in the world better for me than picking up that red Junior and plugging it into my box, turning it up and wailing. It feels the best. It's the most physical spiritual thing I can do by myself. I come from being influenced by Hendrix, Clapton and Beck. I'm a guitar player first and foremost. So on this album I made sure every song has a guitar solo. On every cut I said, what can I do to make this exciting? I always had a guitar in my hands. Actually, I played all the guitars on the album and did the bass on some cuts. By the time Rob and I write the songs all the guitar parts are done and that's what happens in the studio. We work so fast and we have such a precise idea of what we want to do that by the time John comes around, it's really done. He has the challenge of making it his own and playing it live, which he does an admirable job of. Our producer plays an important part. Rick is into what he calls "macro." He wants every part, every lyric, every sound to be macro—big. You can magnify it; you can make it the size of the Empire State Building. Like that guitar part in "Johnny B.," that arpeggiated verse and chorus part, it's macro! You can hear it and follow it; you don't have to concentrate to understand what it is. When you do concentrate, you understand that there are levels to it. There are six tracks of guitar on that. We

have two tracks of a stereo Junior, two tracks of a stereo Telecaster, and then I doubled the two tracks of the Schecter. The solo is the Junior. It comes out sounding like one big guitar.

How do you prepare yourself to get your guitar personality across?

Physically, I work out every day. That's what keeps us sane on the road. Every day our road manager finds a gym for us to play racquetball and lift weights. I'm not really athletic, but I force myself to be. Every time I pick up a guitar, I get creative and that's my practice time. In the studio, I try to whip myself into an emotional frenzy when I'm playing. If I could be transported at that moment to a stage, I feel like I'd be projecting in a much bigger way than I ever actually do in a live performance. On stage, I haven't reached that point of easiness. I sometimes say, why can't I just stand like this live and feel this intense and feel like I'm projecting? When I'm playing live what I do is imagine I'm playing live for the first time. Sometimes it works. I'll also force myself not to do stage moves that I've gotten used to doing. Like on the end of "And We Danced," I would always cross over to the left side of the stage and play to the front rows. Some nights I'll say, 'I'm not going to do that tonight. I'm going to stand still there and just feel the power.' You resort to little things like that. It also helps that you're playing to different cities and different audiences every night. I keep changing, internally and externally. What's hard is that I'm kind of stretched to my limit live. Not only am I playing guitar, I'm also singing. Like on "Johnny B." I start the song on a mandolin, which I have on a stand. I play guitar and I play harmonica in the middle and then I play the guitar solo and then I go back to harmonica, and during all that I have to sing a lot of the song and play all those guitar licks in the end and then go back to the mandolin. So I'm at my limit. The trick is to make it seem effortless. It helps if I switch guitars for a night.

What equipment are you using on stage?

I've gotten a really consistent great live setup now. It's basically the same thing I use in the studio. The only amp I've used in the last few years is Vox AC-30. I've had that for 20 years. I've used it on every record I've ever done. I got so used to my studio sound that I figured out a way to duplicate it live. I plug the guitar straight into the amp. I use a Nady Wireless and I take a Y off the mike in the amp and I run that into a PCM-70. The two outputs of the PCM-70 go into two direct boxes which go to the house. So all my effects are actually off my mike signal but I control them on stage with a mini-foot control, so I can change the patches, and then from the direct boxes I also feed two more AC 30's, one on each side for me to monitor my effects in stereo. So I have three AC 30's on stage, although only one of them is really the direct guitar signal. That Junior is the mainstay of my existence. Although there's a Schecter that Rudy Pensa built for me. It's all rock maple and it was all parts he had lying around. In fact, it was the last of the old maple and last of the gold plated humbuckers I use it a lot on the record. I also have a Kramer. They're building me a doubleneck guitar mandolin. I collect guitars to play them. I have a single pickup Tele Body Prototype that plays great.

Guitarwise, what were the magic moments on the album?

"Hard Rockin' Summer" was one take; the whole thing, solo and all. On that one I wanted to be like one guitar player playing the whole song and then he turns up and does the solo. We recorded that whole song in one day. It was the last song we recorded. Everything was one or two takes. "Graveyard Waltz" actually started from a birdcall I heard while we were in West Virginia. We were sitting outside of a house we rented and drinking wine coolers. We heard the bird, and I turned it into a riff.

It sounds like a live jam.

I did that solo seven times, trying to get it to sound like a live jam. We probably spent more time overdubbing that song than anything else. I kept cutting the solo on different guitars trying to get one that would cut through the wall of rhythm instruments and I wound up using the Schecter that I have. We spent three days getting the bass part. It's a very simple bass part, but it took a lot to get it right. We went through different types of rhythm instruments under the solo. That steel guitar was the last overdub on the record. That guitar was a 1955 Gibson Lap Steel that I bought from a friend in 1976 for forty bucks. The only guitar that we cut on the song was a Schecter and the only way it would sound right is if I had the action cranked all the way up. So I could only do two or three takes at a time before my fingers just gave out. The guitar licks at the end were the most magic moments, which were all first take. Live I'm using the red Junior. I tried using the Schecter, but the Junior's a great axe, with less to worry about.

How do you avoid guitar cliches?

That's tough, you know. Your fingers get patterned just as your brain gets patterned by the English language. Now I have an acoustic guitar that I put into all these bizarre tunings. I read an interview with Michael Hedges and that's how he writes a lot. I love Michael

Continued on Page 109

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GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573
by Barry Lipman

QUESTION: Is there any way to tell if my Fender guitar is pre-CBS?—Derek Blakley, Minneapolis, MN

ANSWER: There are several. First you must find out the date the guitar was made. To the best of my knowledge, Fender was bought by CBS in late '65. (It has since been sold.)Fender usually stamped the date of manufacture under the finish on the end of the neck where the neck-mortice would conceal it while the neck was on the guitar. The date is also often found stamped under the finish beneath the pickguard or in the neck-mortice. Also, many collectors and luthiers have lists that can date older Fenders by their serial numbers. These numbers are stamped into the neck bolt-plate on the back of the guitar. If you send me the serial number along with any other letters or logos printed on the plate, with a SASE, I will try to date it for you. Please don't send serial numbers from guitars with plates that have the "F" logo, three-bolt neck-plate, or serial numbers printed on the faces of the headstocks. These are all post-CBS guitars and I don't have accurate dates for them.

QUESTION: Why does my guitar sound really thin when I turn its volume down with its on-board volume control?—K.A. Byington/Lincoln, Ne.

ANSWER: Your guitar probably has a low-volume crisper capacitor installed across the hot leads of the volume pot. This is done more and more these days to offset the muddiness that often accompanies the lower volumes in guitars without the capacitor. This cap works better with some guitars and pickups (and players) than with others. If you find your sound too tinny or thin at lower volumes, open your control compartment and take a look at the back of your volume pot. There should be three terminals. One of the outer two is usually grounded by being soldered to the pot's casing. The other two hot leads may be connected by a capacitor. A capacitor is usually shaped like a pancake or chicklet about 3/8" in size. They are usually green, orange or tan.

If you find a capacitor soldered to both of the hot legs, clip it out while being careful to avoid damaging any other wires connected to the same terminals. If this makes your guitar sound too muddy at lower volumes, you can try experimenting with different value capacitors. This will affect the frequency of the signal added at low volume. If the pitch of the effect sounds right but the intensity is wrong, try connecting a miniature 500k trim-pot in series to the capacitor. Connect one wire of the capacitor to one of the voume pot's hot leads. The other cap lead goes to the inner leg of the trim pot. Solder either of the two outer legs of the trim pot to the other hot lead of the voume pot. Now you can adjust the trim pot to control just how much high-end sound the cap will pass at lower volumes.

QUESTION: Is there any way to reverse the yellowing of the once-white bindings on my Les Paul?—Joe Vallina/Oak Hill,WV.

ANSWER: The color of your bindings is caused by the yellowing of the clear finish over time. Refinishing with a non-yellowing clear would be the only solution, but is a very costly remedy for such a minor problem. The yellowing seems to be caused or accelerated by ultraviolet light. You can slow down the process by keeping your guitar out of sunlight and flourescent lights. In fact, try to keep it in its case whenever it is not being played.

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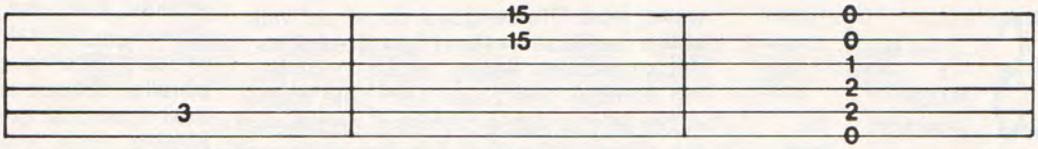
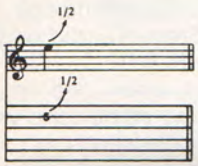
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

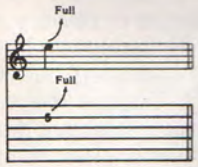


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

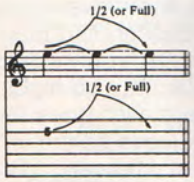
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



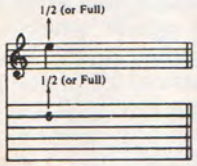
BEND: Strike the note and bend up ½ step (one fret).



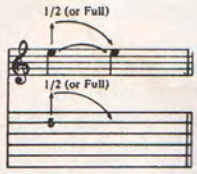
BEND: Strike the note and bend up a whole step (two frets).



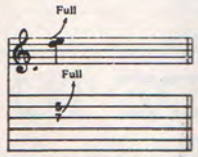
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



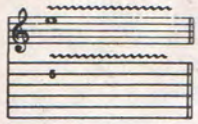
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



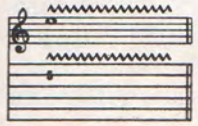
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



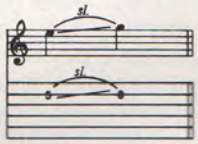
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



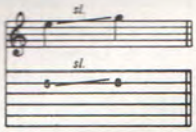
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



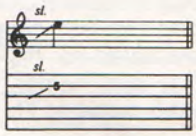
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



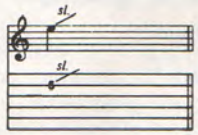
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



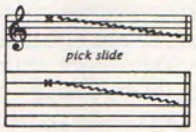
SLIDE: Same as above, except the second note is struck.



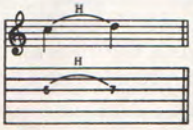
SLIDE: Slide up to the note indicated from a few frets below.



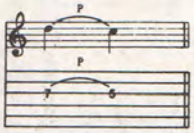
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



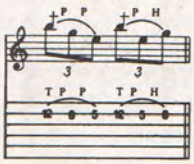
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



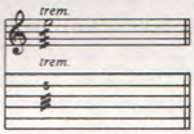
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



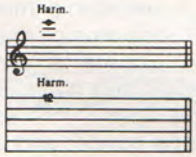
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



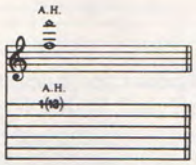
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



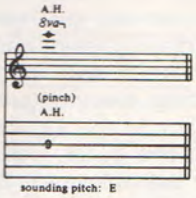
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



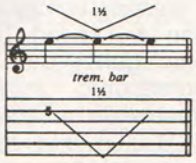
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



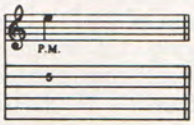
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



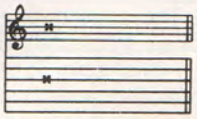
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

PERFORMANCE NOTES

By Andy Aledort

FREE BIRD

This tune begins as a ballad featuring acoustic guitar and slide, and eventually breaks into a Southern rock stomp featuring double leads played in a style indebted to Eric Clapton and Duane Allman. The slide guitar has been tabbed for standard tuned guitar. During the "rock out" section of the tune, two guitars play the solo in unison for the most part, with occasional discrepancies which have been notated. All of the soloing is based on G pentatonic minor (G,Bb,C,D,F) and G pentatonic major (G,A,B,D,E). This solo contains some fast passages, well executed by guitarist Allen Collins. Working out this solo will prove to be a chops builder and will provide a lesson in Southern rock/blues guitar.

WOMEN

Def Leppard are known for bridging the gap between pop and heavy rock, and "Women" is indicative of their style. The intro features the typical i-bVI- bVII (Em-C-D) chord progression with a simple melody on top of it. These intro chords are actually formed by many overdubbed guitars playing (and vibratoing) single notes, better known as the "Tom Scholz sustaining electric guitar orchestra" method. For simplicity, they are arranged here for one guitar. Notice how the intro melody is employed in the rhythm guitar during the verse (over "one part love . . . "), creating an unusual voicing with a Lydian (#4) sound. The Zeppelinesque chorus guitar part is based on E pentatonic minor (E,G,A,B,D). The guitar solo is based on E Aeloian (E,F#,G,A,B,C,D) and features a well-executed tremolo bar riff in bar 5. The outro solo features a chord progression reminiscent of Steve Morse (Dixie Dregs), featuring 1st inversion chords (3rd in the bass); this is especially true in the last series of chords, where the primary relationship of fourths resolving to roots (Eb to Bb) modulates in whole steps twice. The soloing guitar focuses on chord tones (roots, thirds, and fifths) primarily. This solo is no chops burner; it is melodic and to the point, employing a straightahead rock 'n' roll attitude.

SKELETONS IN THE CLOSET

Anthrax's free-wheeling approach makes them the most fun band in all of thrash, as they play with a sense of musical freedom and humor. Witness the weird intro. These guys come up with some unusual chord progressions, throwing many heavy rock cliches out the window. The basic 16th note figure in bar 9 is a staple of thrash, and these guys play it fast. All the rhythm parts are made up of root-fifth ("5") chords used in conjunction with single note lines. Dan Spitz uses some unusual scales in his soloing; his first break during the second verse is based on the fifth mode of A harmonic minor, which is the same as E Phrygian with a major third (E,F, G#,A,B,C,D). His second, third, and fourth breaks are based on E pentatonic minor (E,G,A,B,D) with passing tones. Spitz alternates between these two scales during the first eight bars of his solo, before breaking into a riff based on an E diminished arpeggio (E,G,Bb,C#). The following triplet riff is based on E Aeolian (E,F#,G,A,B,C,D). His soloing during the last verse is primarily based on E pentatonic minor. Many of these riffs are fast, and Spitz articulates them all excellently. Besides his fast chops, Spitz should be appreciated for his bizarre sense of melody and humor, as these qualities bring the music to life.

BACH'S BOURREE IN E MINOR

by Ben Bolt

When attempting to play a classical style piece, it's good to develop your right-hand technique, because you pluck the strings instead of using a pick. To form a good right-hand position on the strings, place your thumb, index, middle and ring fingers of the right hand on the third string. Your right thumb should be extended to the left of the index finger. As a general rule, your right thumb plays the bass notes while your right fingers play the other notes. The little finger isn't used. There are other ways to position your right hand, but this example will get you started in the right direction. Another key element in right-hand development is to alternate your right-hand fingers as much as possible, in the same way good rock players don't use all down strokes or up strokes. They use a combination of both strokes to facilitate speed.

Bach, Beethoven and Paganini used parallel, oblique and contrary motions in their compositions. Today many rock players have used these concepts to their advantage in composing and performing. Parallel motion is when two lines of music move so that the interval between them remains the same. For example, the lead guitarist and bass player both play in the same direction of pitch (ascending or descending) like Billy Sheehan and Steve Vai did on David Lee Roth's "Shy Boy."

Oblique motion is when one line of music repeats the same tone while another line rises or descends in pitch. Randy Rhoads' guitar work in " Crazy Train" is a good example of oblique motion. As Ozzy sings, Rhoads repeats the open A string while changing harmony on the higher strings. Oblique motion is a classical texture used in heavy metal.

Contrary motion is when two musical lines sound together and move in opposite directions, one descending in pitch while the other rises. To apply contrary motion, the lead guitar may go higher in pitch while the bass player goes lower in pitch. Jimmy Page uses contrary motion in "Stairway to Heaven." Bach opens this Bourree in Em with a perfect example of contrary motion, which was his forte. Randy Rhoads used this identical phrase in his classical guitar composition "Dee." My transcription of the Bourree appears in its original form. Jethro Tull and Yngwie Malmsteen recorded it with some variations from Bach's original.

Playing the Bourree, you will discover it mainly consists of contrary and oblique motion. You will also discover the two distinct musical lines that speak for themselves. This is the mark of a great composer.

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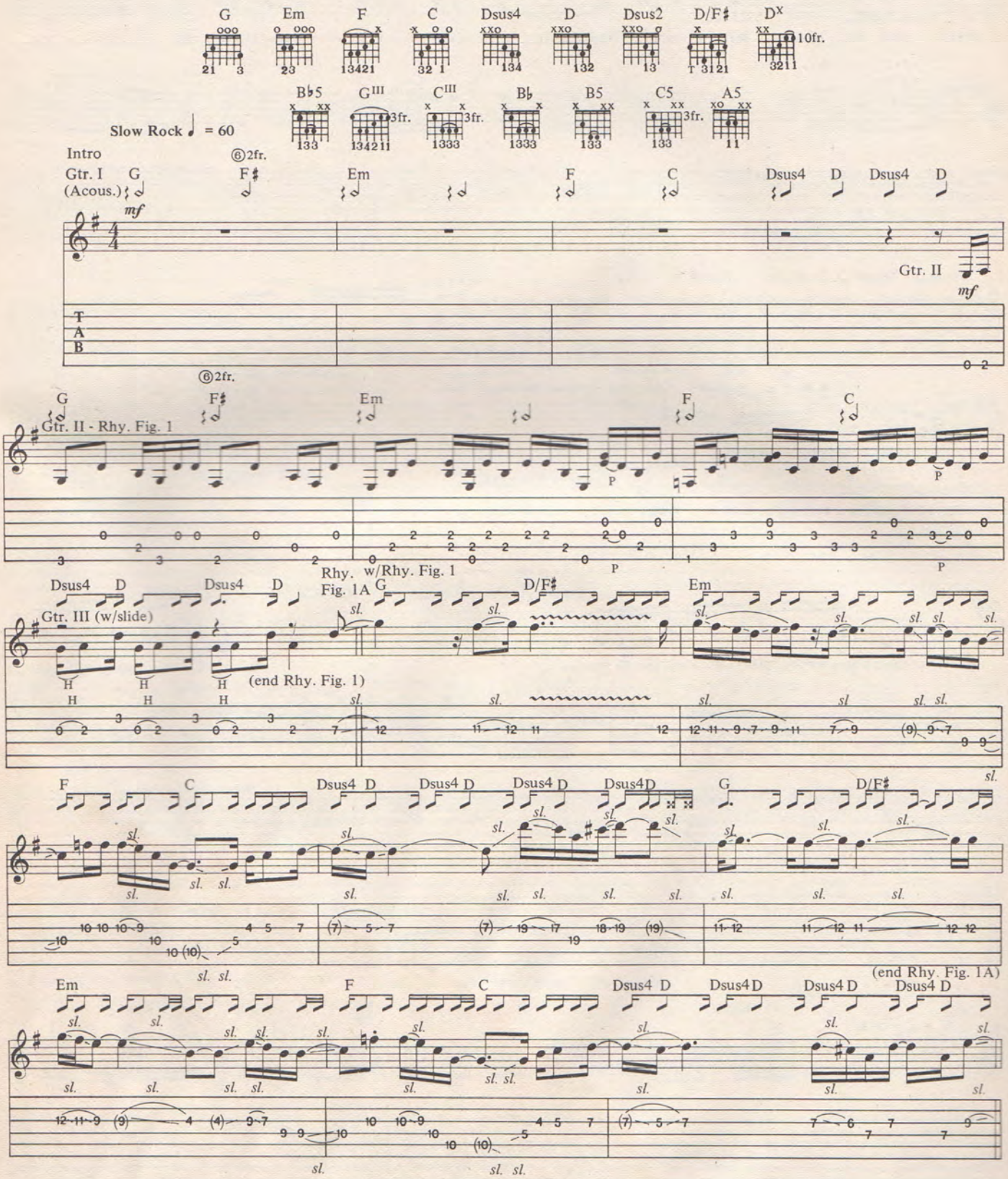
Tablature Explanation page 23

FREE BIRD

As Recorded by Lynyrd Skynyrd

(From the album *PROUNCED LEH-NERD SKIN-NERD/MCA Records*)

Words and Music by
Allen Collins and
Ronnie Van Zandt



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1st Verse
w/Rhy. Fig. 1 *(4 times)* & Rhy. Fig. 1A *(2 times)*

G D/F♯ Em F C

If I_ leave_ here to-mor - row,_____ would you_ still re-mem-ber me?_

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F♯ Em

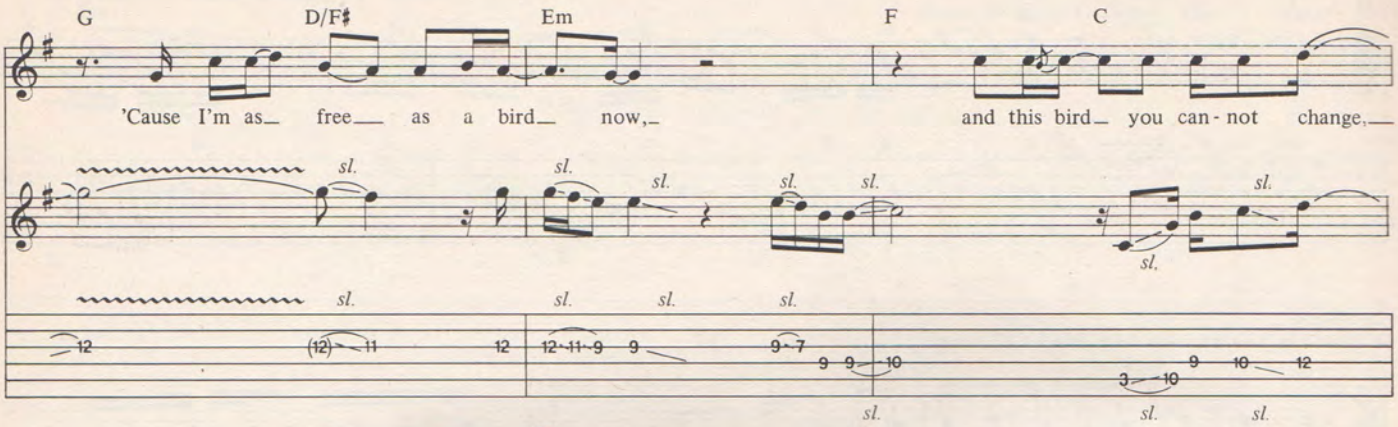
___ Well, I must_ be___ trav-el-ing on___ now,_

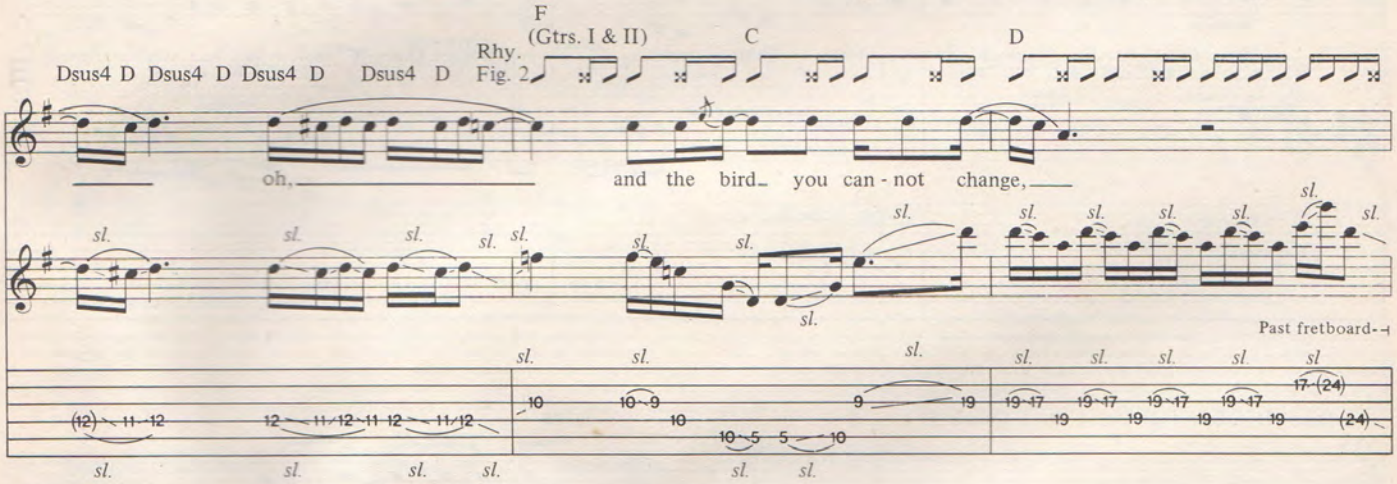
F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F♯

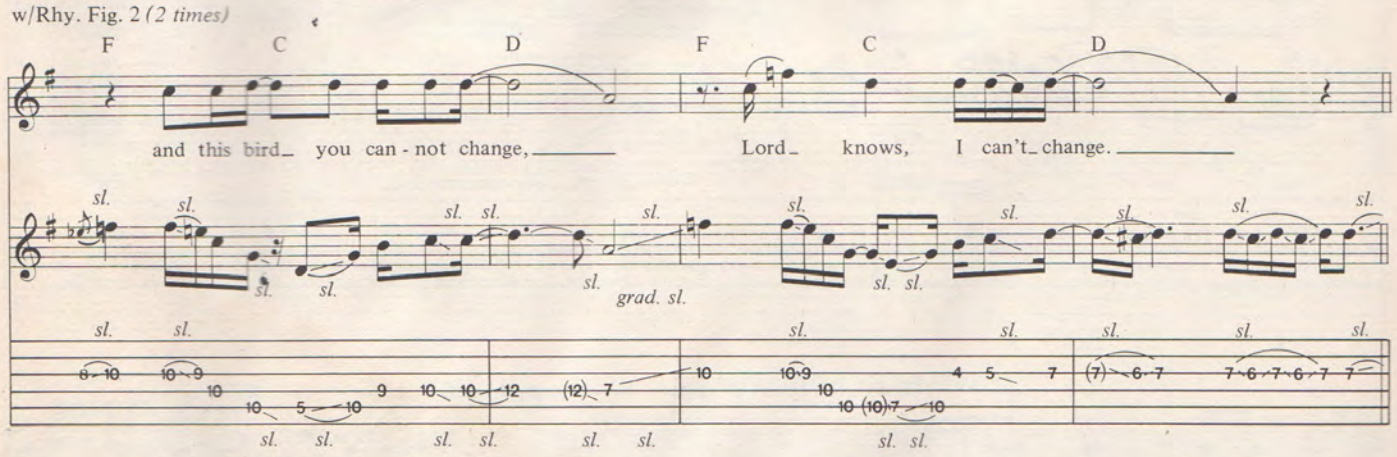
'cause there's too man-y plac-es I've_ got to see.___ But if I_ stay_ here with_ you,_

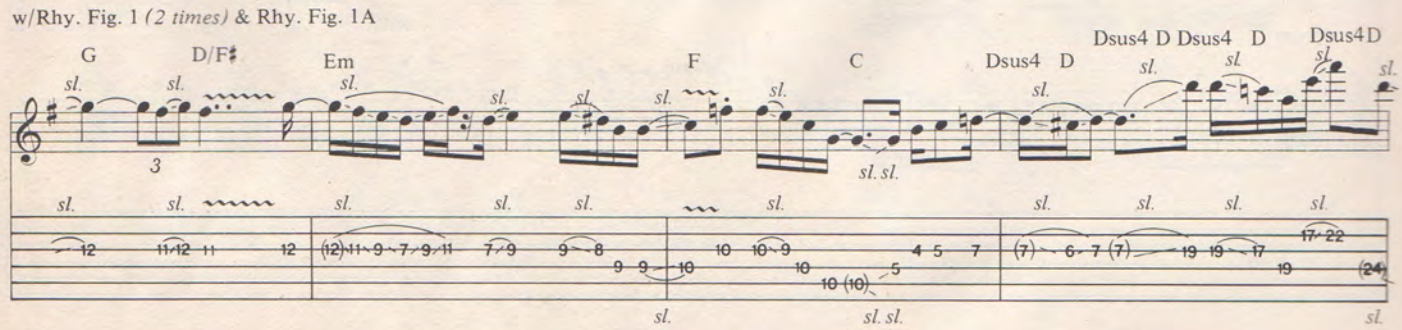
Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

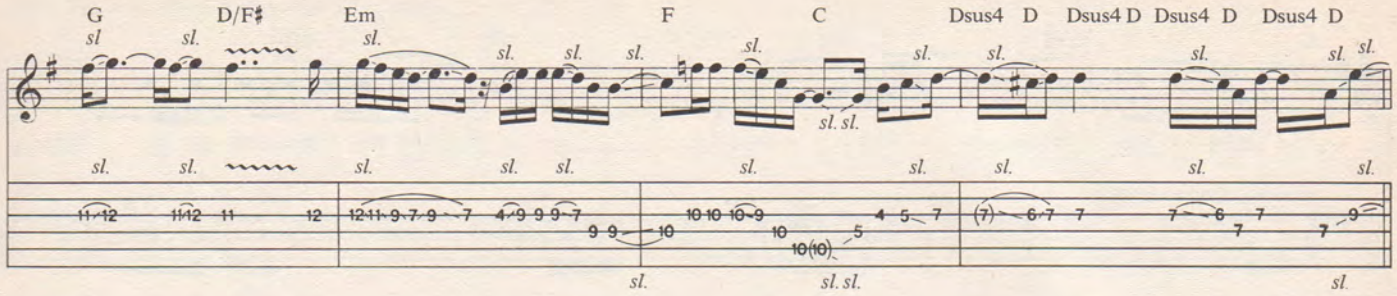
___ girl,_ things just could-n't be the same._


G D/F♯ Em F C
'Cause I'm as free as a bird now, and this bird you can-not change,
sl.

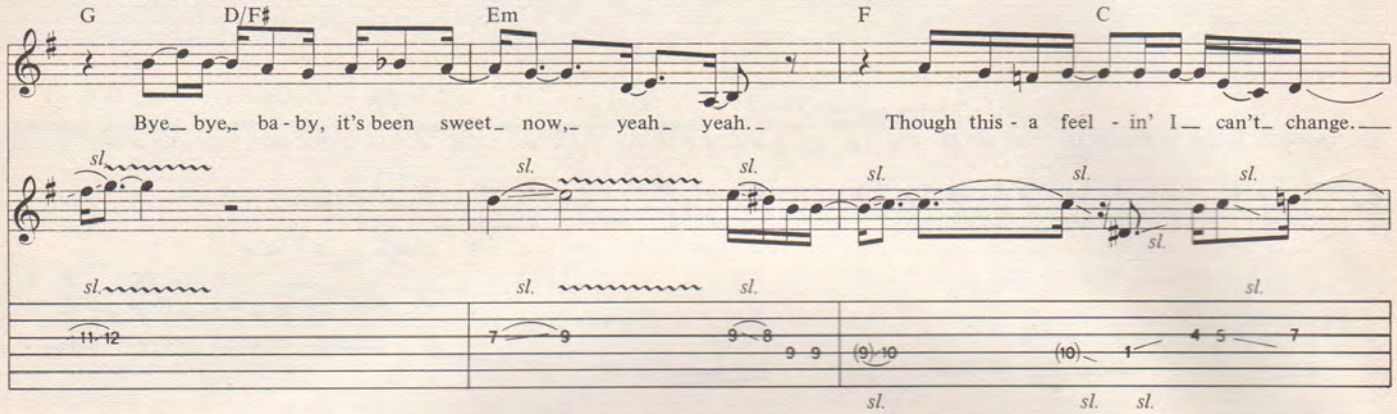

F (Gtrs. I & II) C D
Rhy. Fig. 2
Dsus4 D Dsus4 D Dsus4 D Dsus4 D
oh, and the bird you can-not change,
Past fretboard
sl.

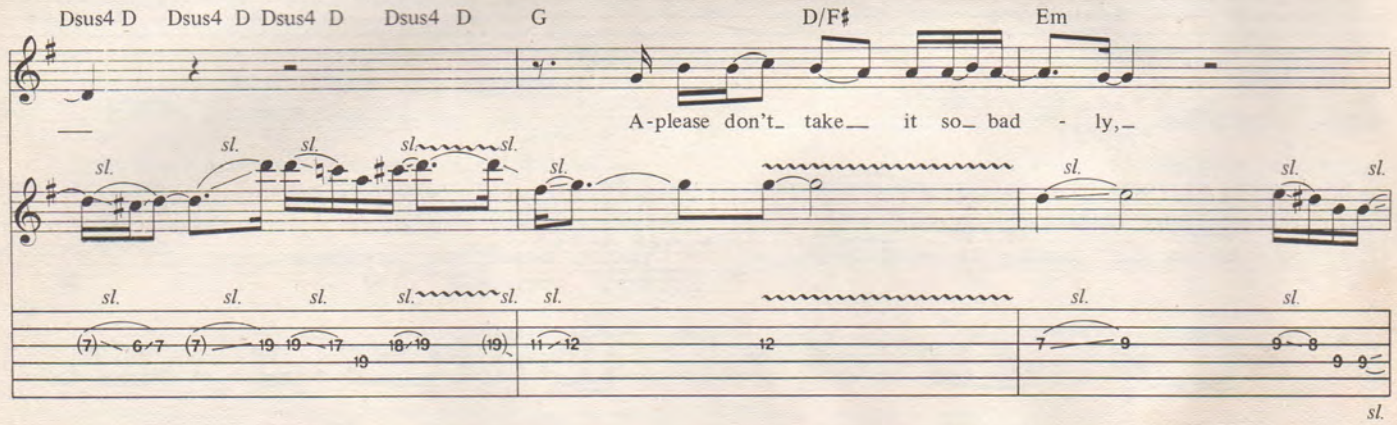

w/Rhy. Fig. 2 (2 times)
F C D F C D
and this bird you can-not change, Lord knows, I can't change.
grad. sl.
sl.

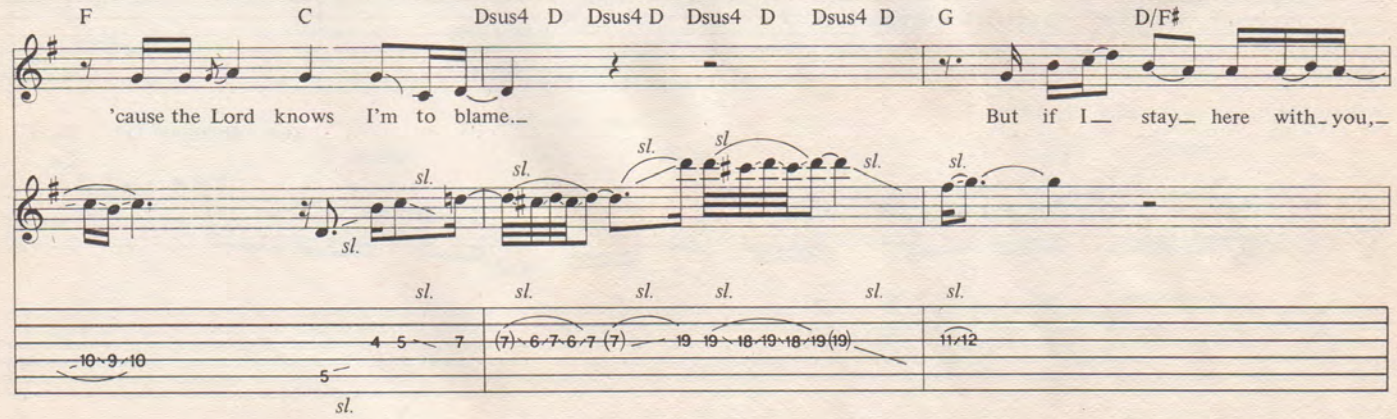

w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 1A
G D/F♯ Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
sl.

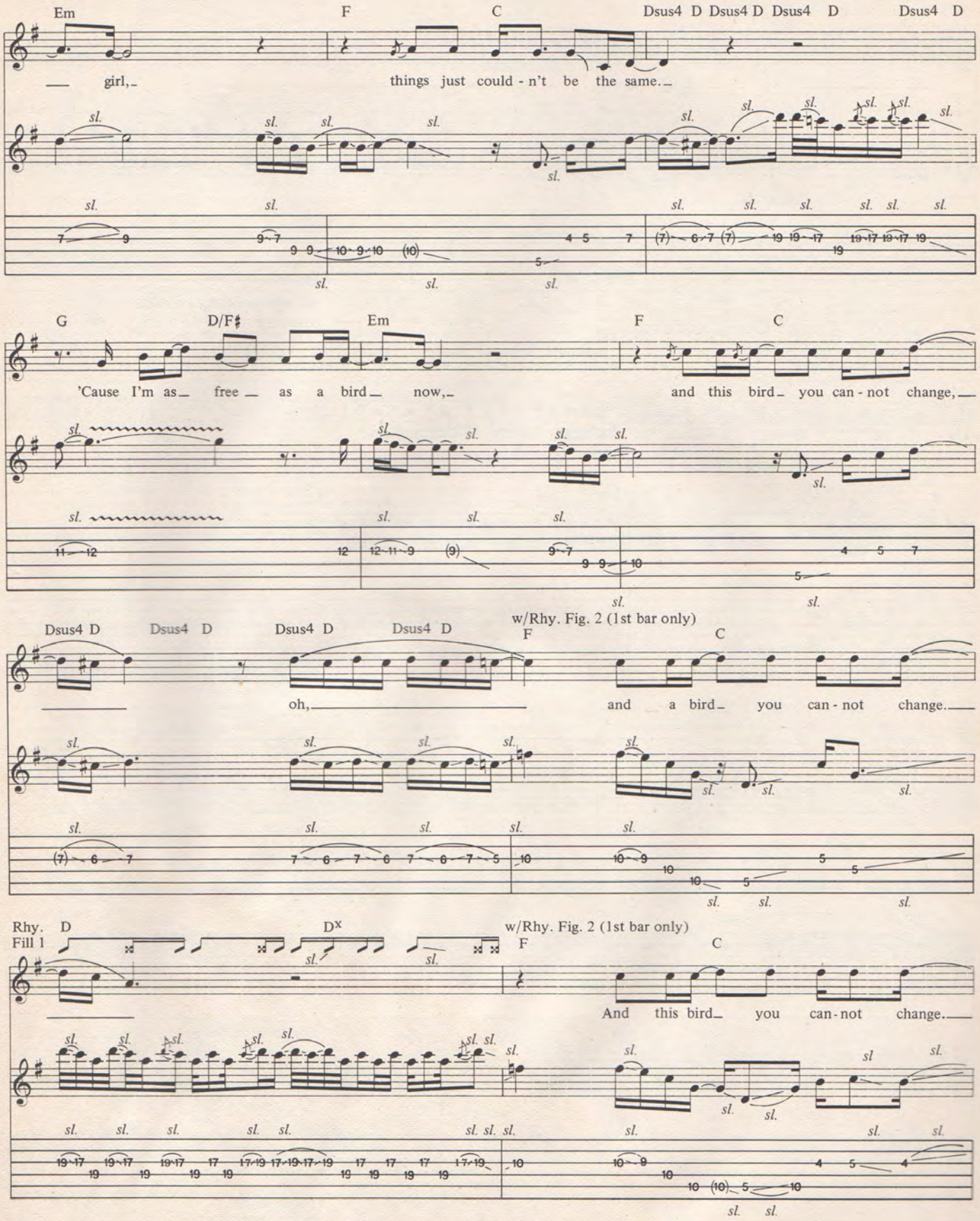


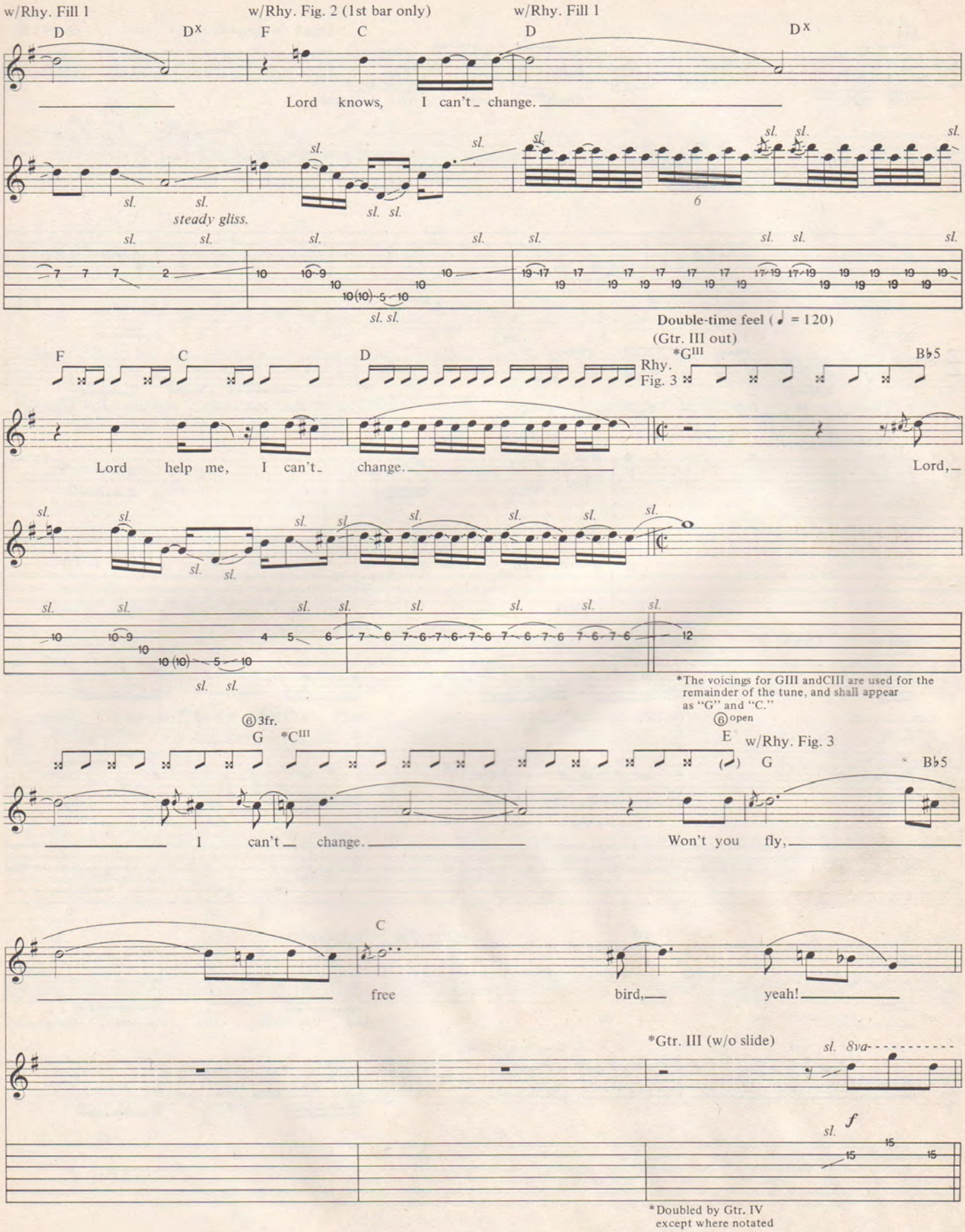
2nd Verse
w/Rhy. Fig. 1 *(4 times)* & Rhy. Fig. 1A *(2 times)*



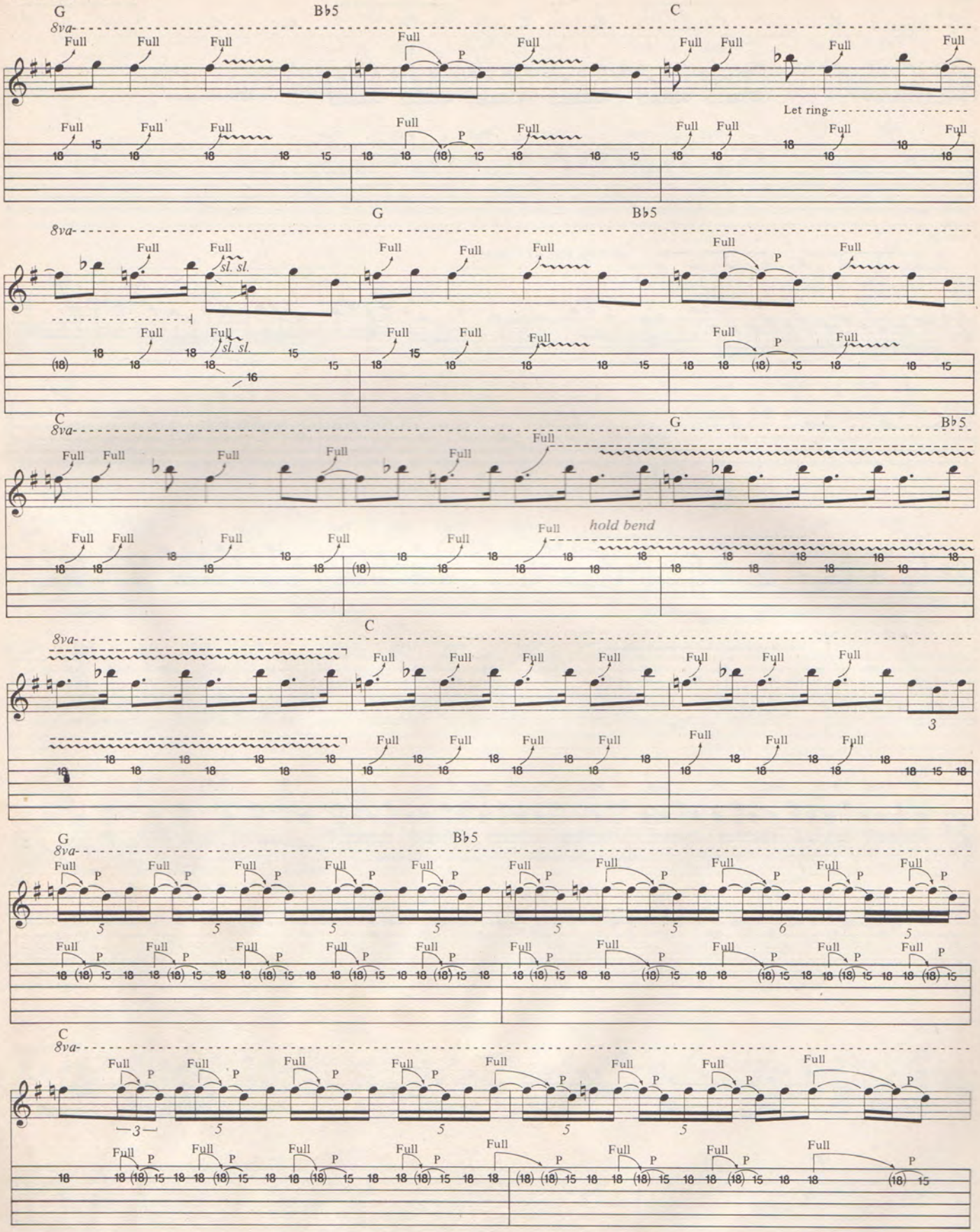


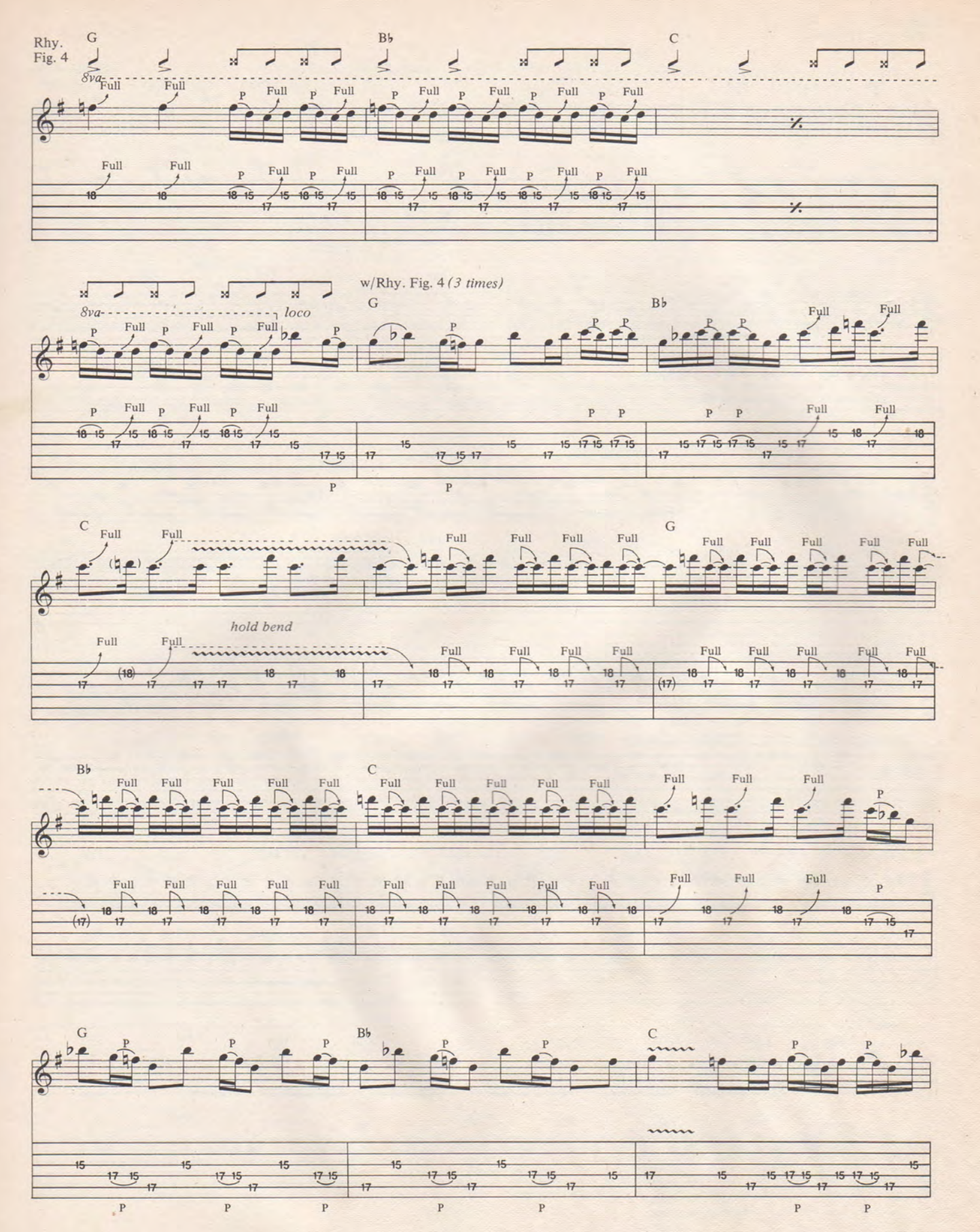


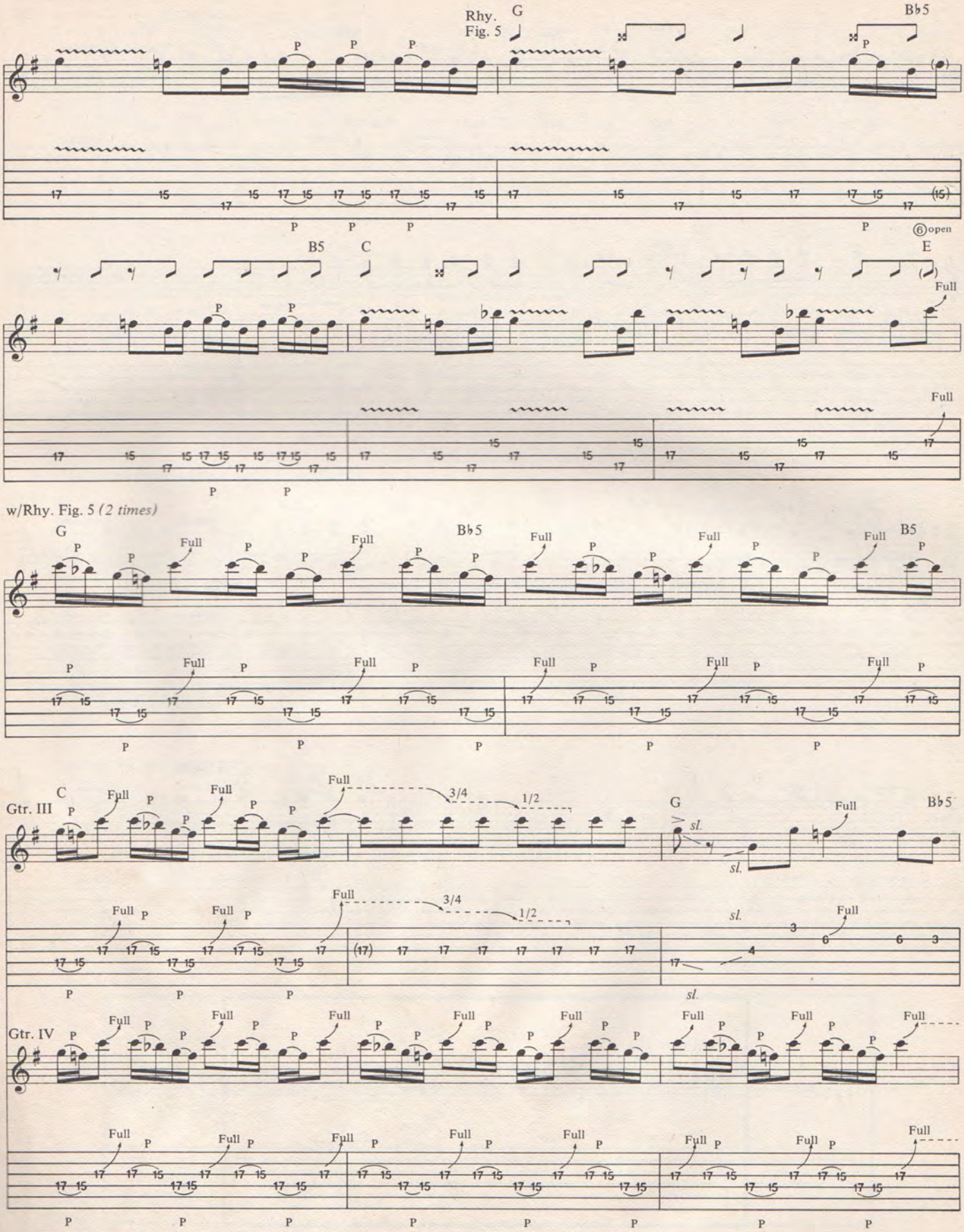

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
girl, things just could - n't be the same.
G D/F♯ Em F C
'Cause I'm as free as a bird now, and this bird you can - not change,
Dsus4 D Dsus4 D Dsus4 D Dsus4 D
w/Rhy. Fig. 2 (1st bar only)
F C
oh, and a bird you can - not change.
Rhy. Fill 1
D D^x
w/Rhy. Fig. 2 (1st bar only)
F C
And this bird you can - not change.


w/Rhy. Fill 1
D
D^X
w/Rhy. Fig. 2 (1st bar only)
F
C
w/Rhy. Fill 1
D
D^X
Lord knows, I can't change.
steady gliss.
Double-time feel (♩ = 120)
(Gtr. III out)
F
C
D
*G^III
Rhy. Fig. 3
B♭5
Lord help me, I can't change.
Lord,
*The voicings for GIII andCIII are used for the remainder of the tune, and shall appear as "G" and "C."
⑥ 3fr.
G
*C^III
⑥ open
E
w/Rhy. Fig. 3
G
B♭5
I can't change.
Won't you fly,
C
free
bird,
yeah!
*Gtr. III (w/o slide)
8va
*Doubled by Gtr. IV except where notated

Guitar solo
w/Rhy. Fig. 3 *(4 times)*




Rhy. Fig. 4
G
B♭
C
8va
Full
P
w/Rhy. Fig. 4 (3 times)
loco
hold bend


Rhy. Fig. 5
G
B♭5
B5
C
E
⑥open
Full
w/Rhy. Fig. 5 (2 times)
Gtr. III
Gtr. IV
3/4
1/2
sl.

w/Rhy. Fig. 5 (1st 3 bars only)

B5 C G (Both gtrs.) B♭5

Full P Full Full Full Full Full Full Full sl. Full Full

Full P Full Full Full Full Full Full Full sl. sl. Full Full

3/4 1/2 1/2 sl. sl.

3/4 1/2 1/2 sl.

Rhy Fill 2 sl.

N.C. ④2fr. E 3fr. F 4fr. F♯ 5fr. G

*w/Rhy. Fig. 5 *(3 times)*

B5 C G B♭5

Full P Full Full Full Full Full Full Full Full

Let ring- - - - -

Full P Full Full Full Full Full Full Full Full

*Rhy. Fill 2 replaces last bar of Rhy. Fig. 5 each time.

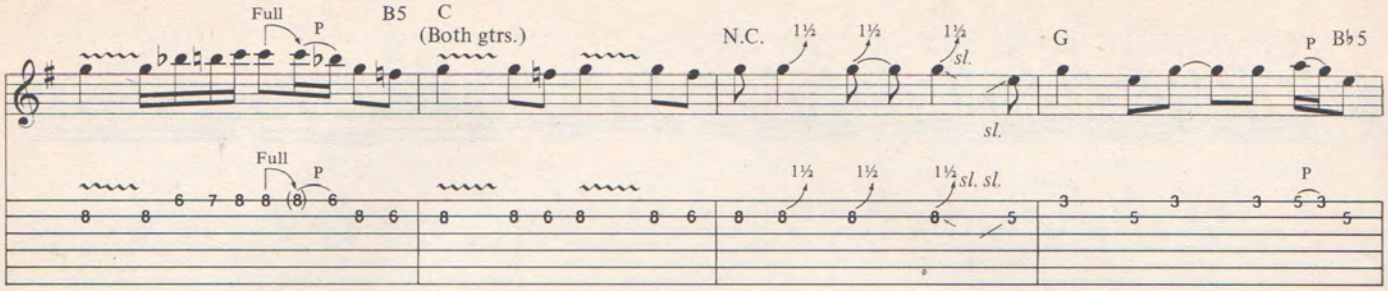
B5 C N.C. 1½ 1½ 1½ P w/Fill 1 (Gtr. IV) G B♭5

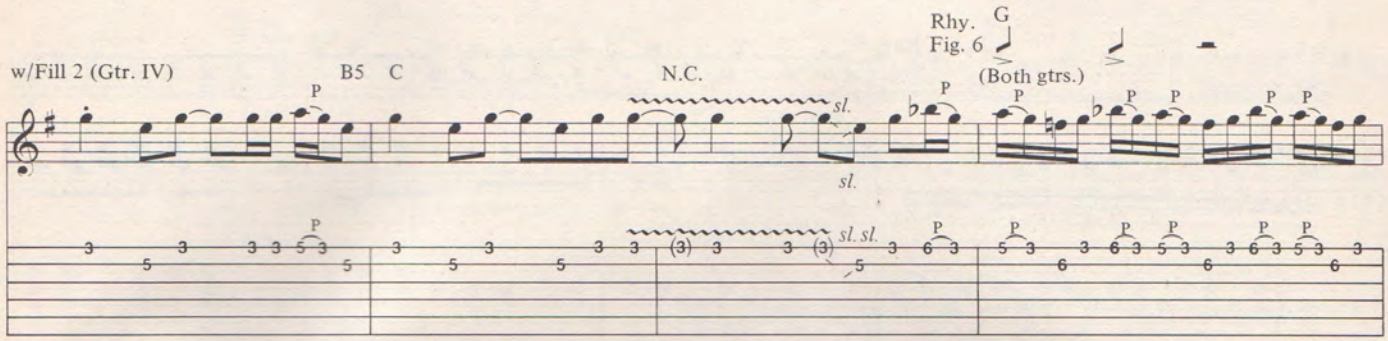
1½ 1½ 1½ P

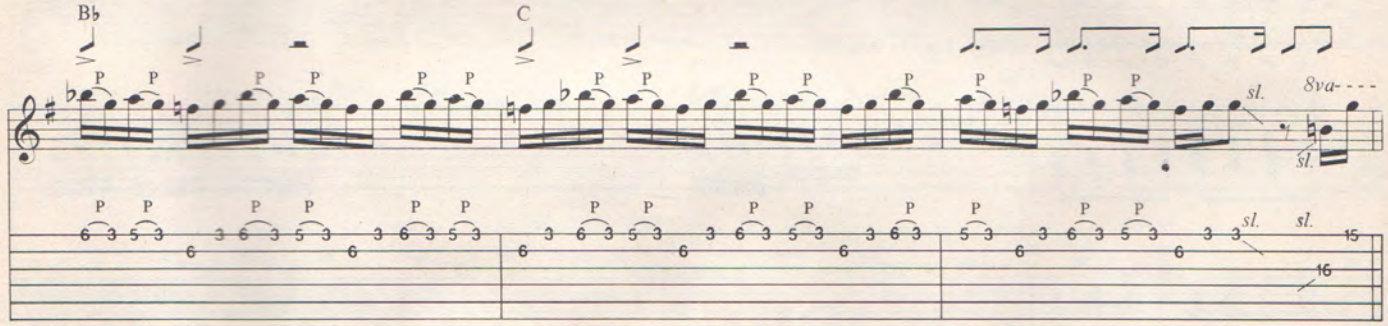
Fill 1 (Gtr. IV)

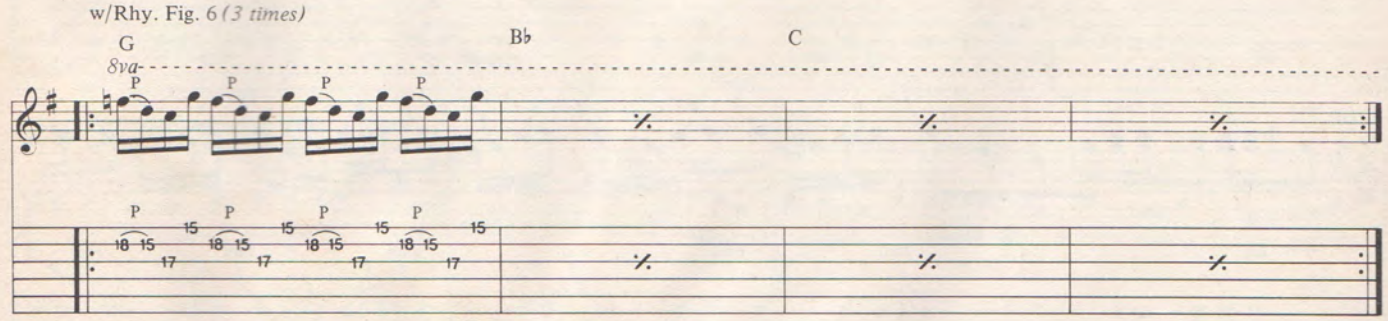
Full P

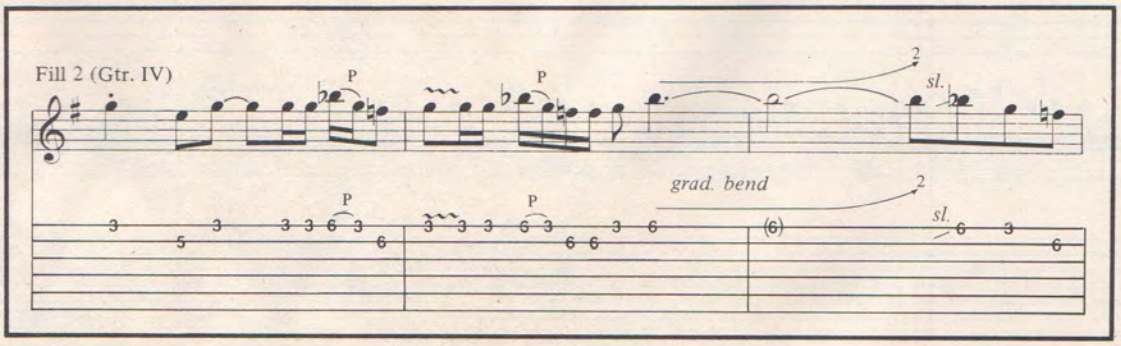
Full P

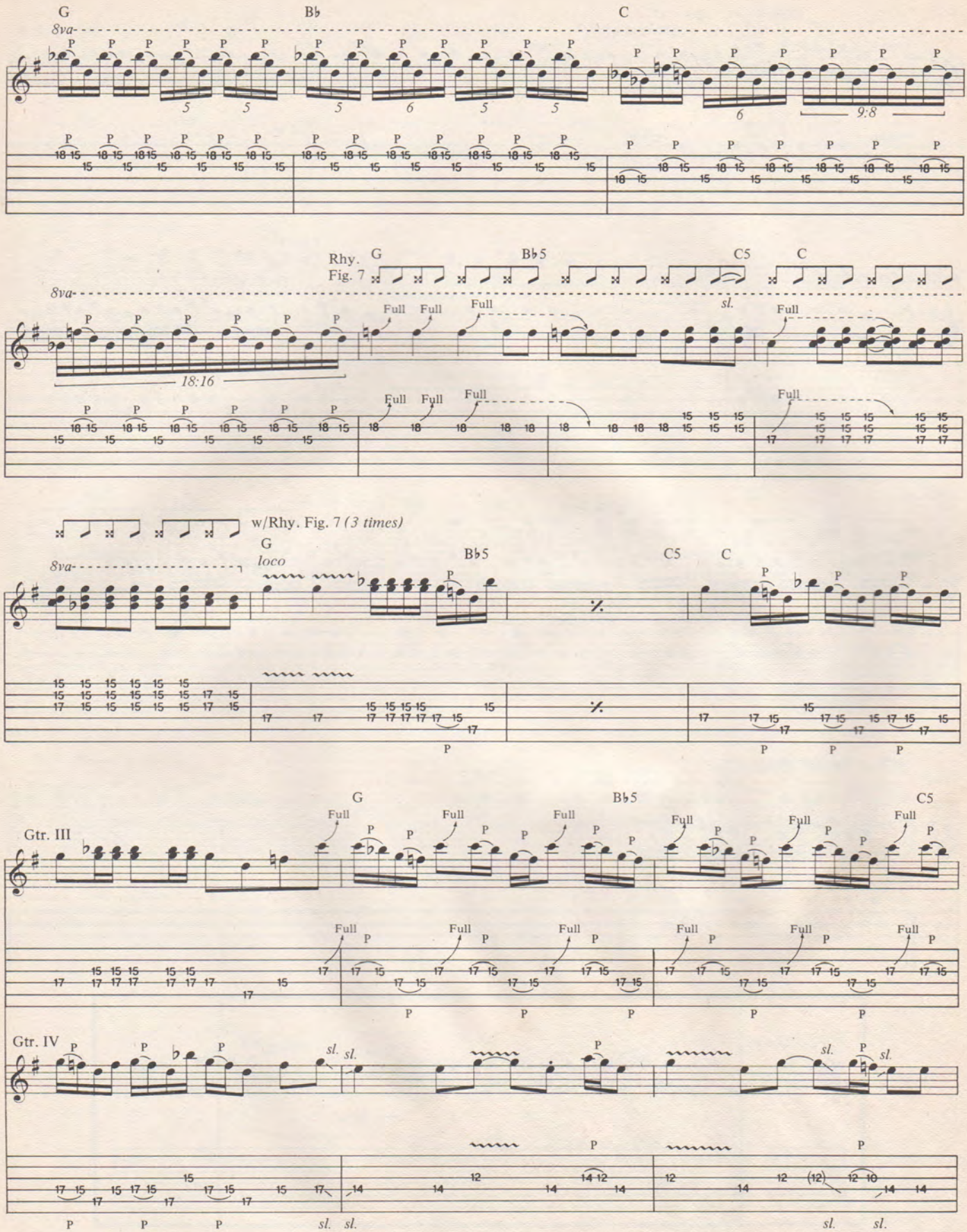

Full
P
B5
C
(Both gtrs.)
N.C.
1½
sl.
G
B♭5

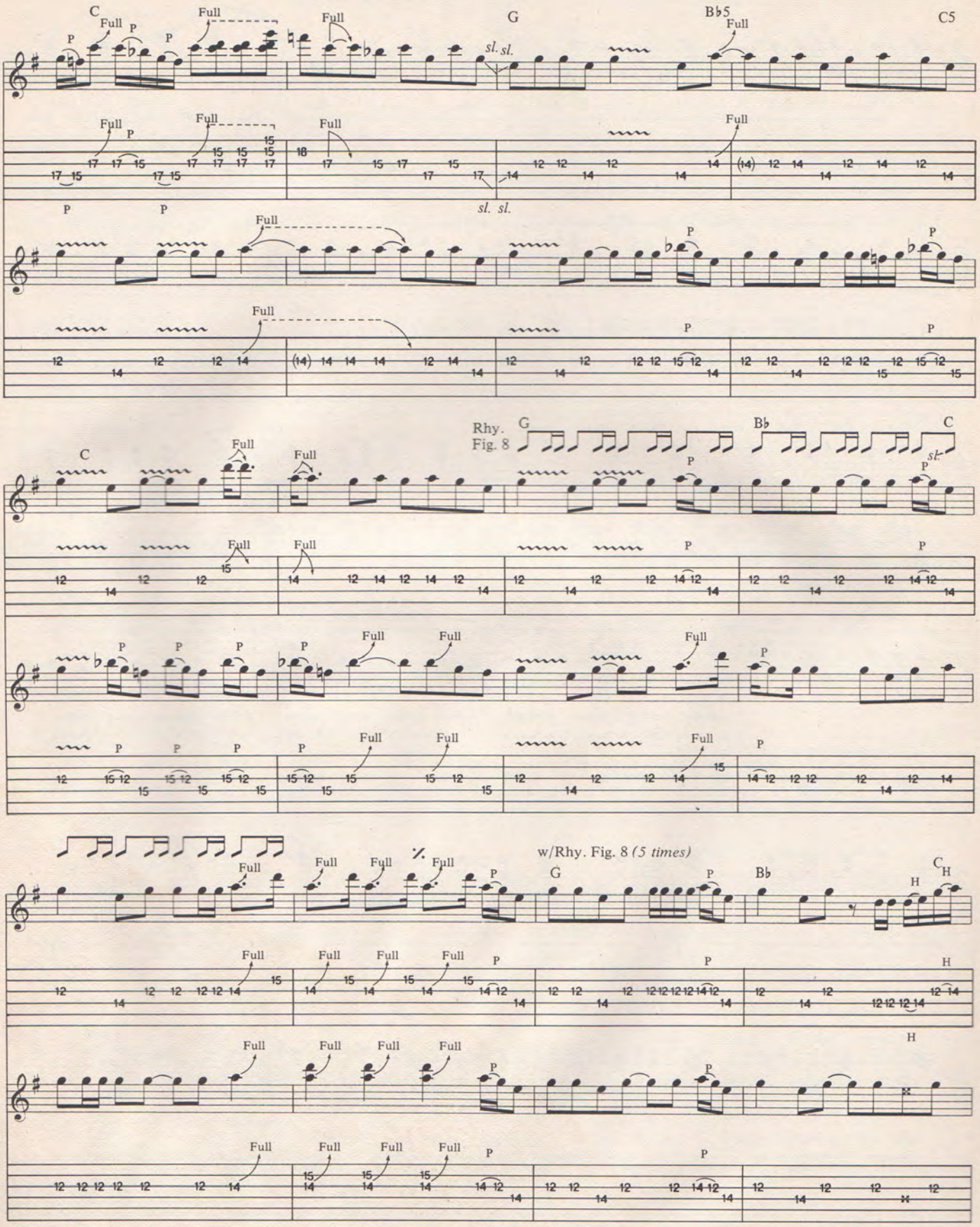

w/Fill 2 (Gtr. IV)
B5
C
N.C.
sl.
Rhy. Fig. 6
G
(Both gtrs.)
P

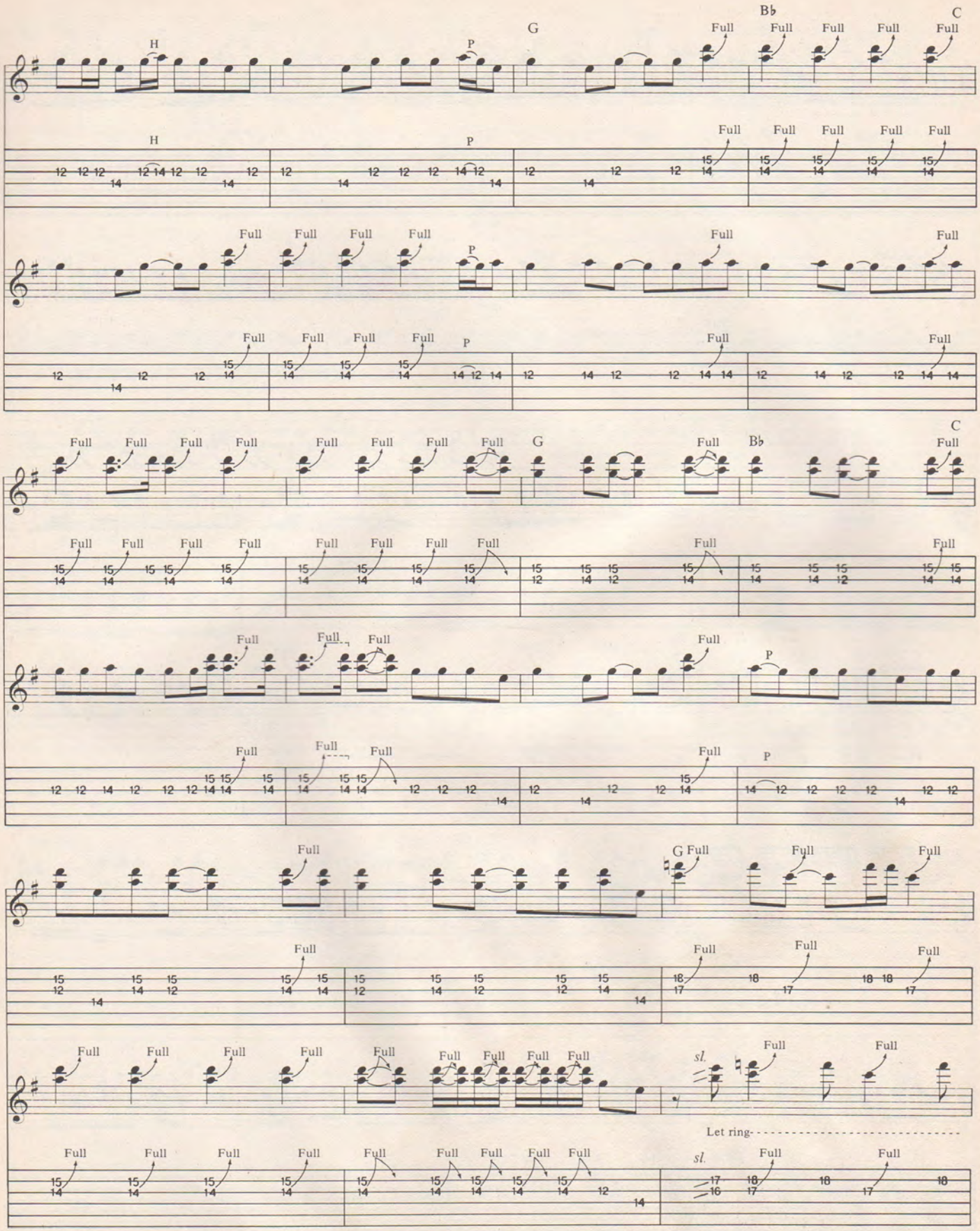

B♭
C
P
sl.
8va

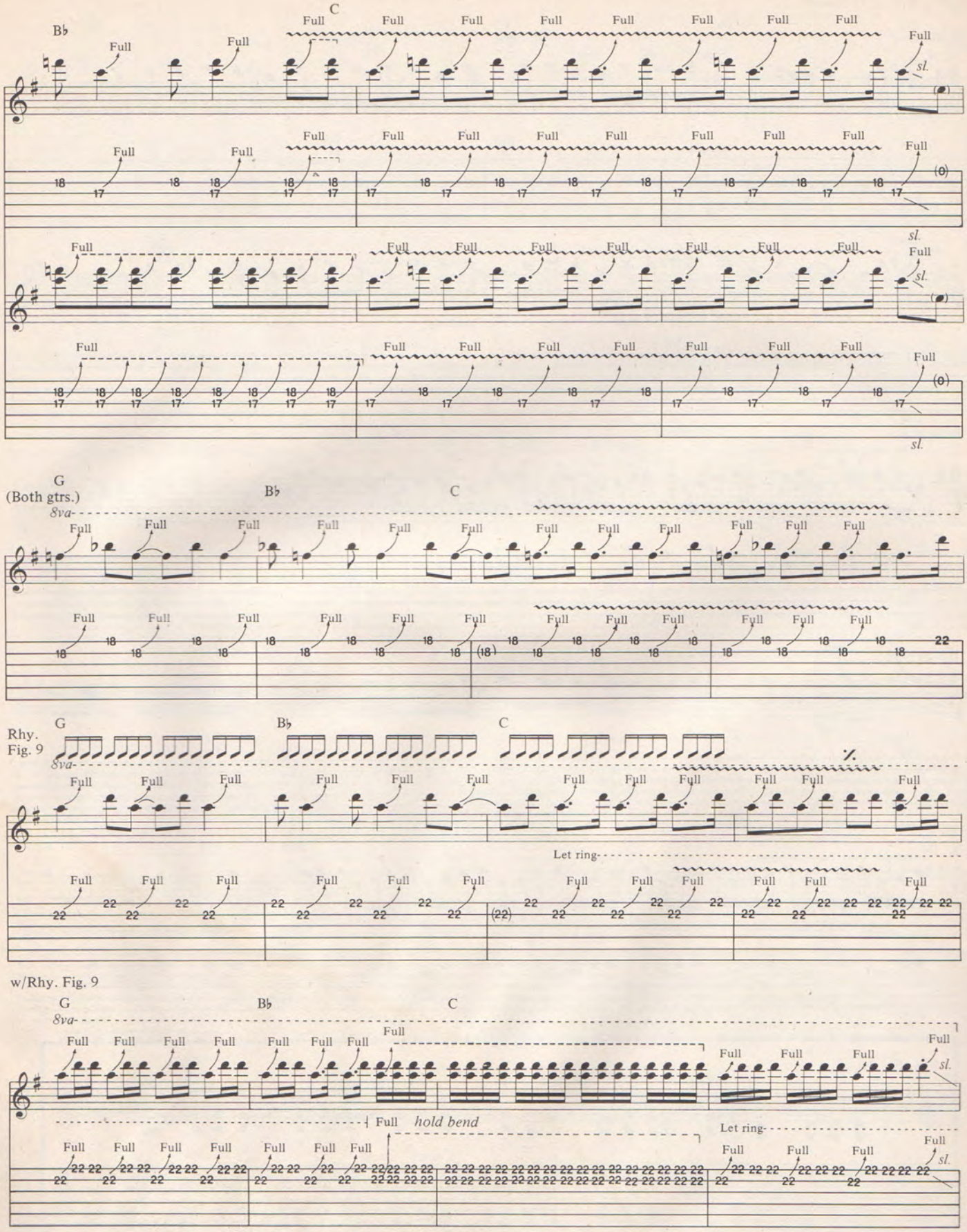

w/Rhy. Fig. 6 (3 times)
G
8va
B♭
C
P


Fill 2 (Gtr. IV)
P
sl.
grad. bend


G
B♭
C
8va
9:8
Rhy. Fig. 7
B♭5
C5
18:16
Full
sl.
w/Rhy. Fig. 7 (3 times)
loco
Gtr. III
Gtr. IV


C
G
B♭5
C5
Full
P
sl.
Rhy. Fig. 8
B♭
w/Rhy. Fig. 8 (5 times)
H


H
P
G
Bb
C
Full
sl.
Let ring


B♭
C
Full
sl.
G
(Both gtrs.)
8va
Rhy. Fig. 9
Let ring
w/Rhy. Fig. 9
hold bend

w/Rhy. Fig. 10 *(3 times)*

Gtr. III *loco*

G5 B♭5 C5 B♭5

Full 1/2 1/2

Gtr. IV *loco*

P.M. pinch stg.

(Both gtrs.) *8va*

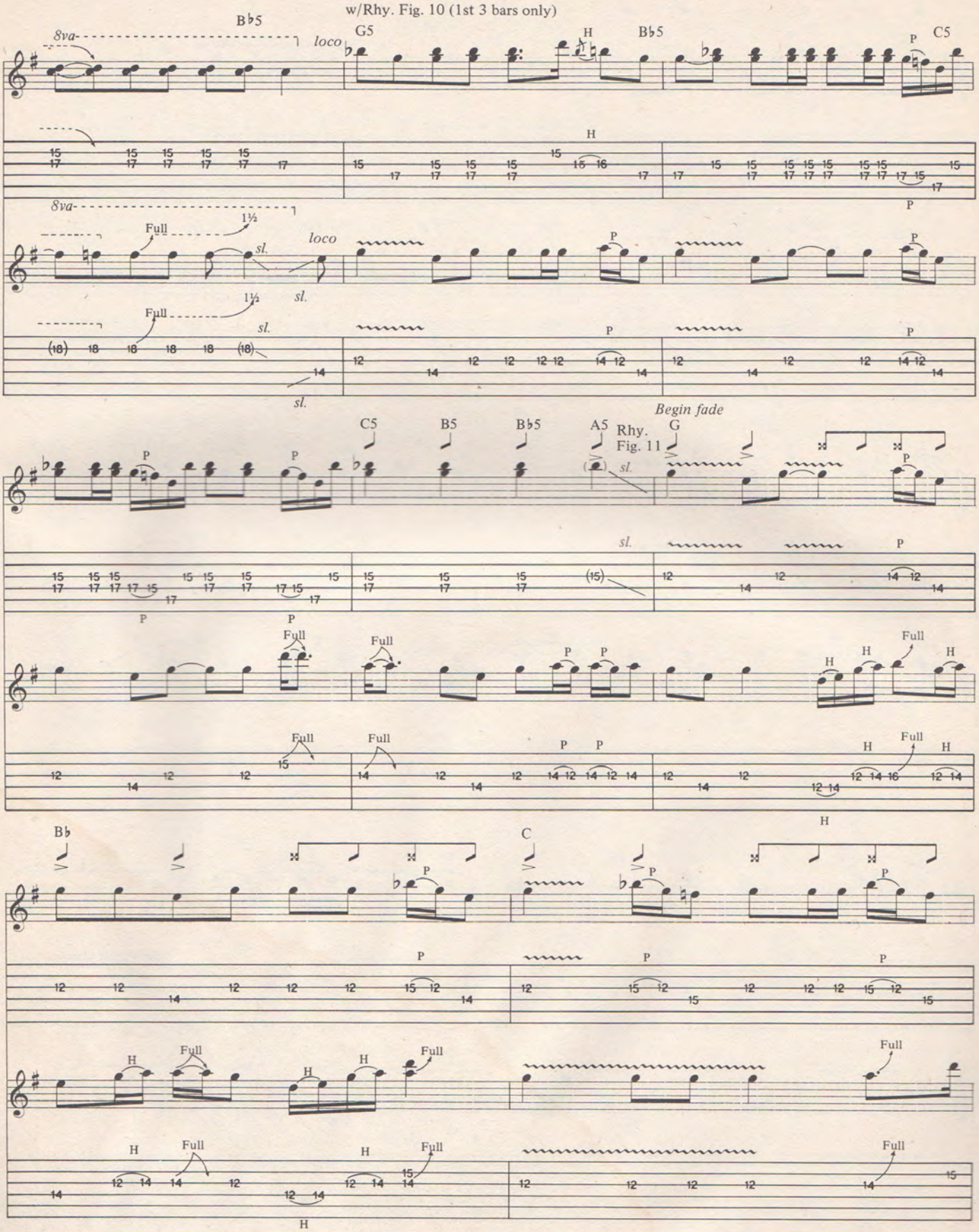
Gtr. III

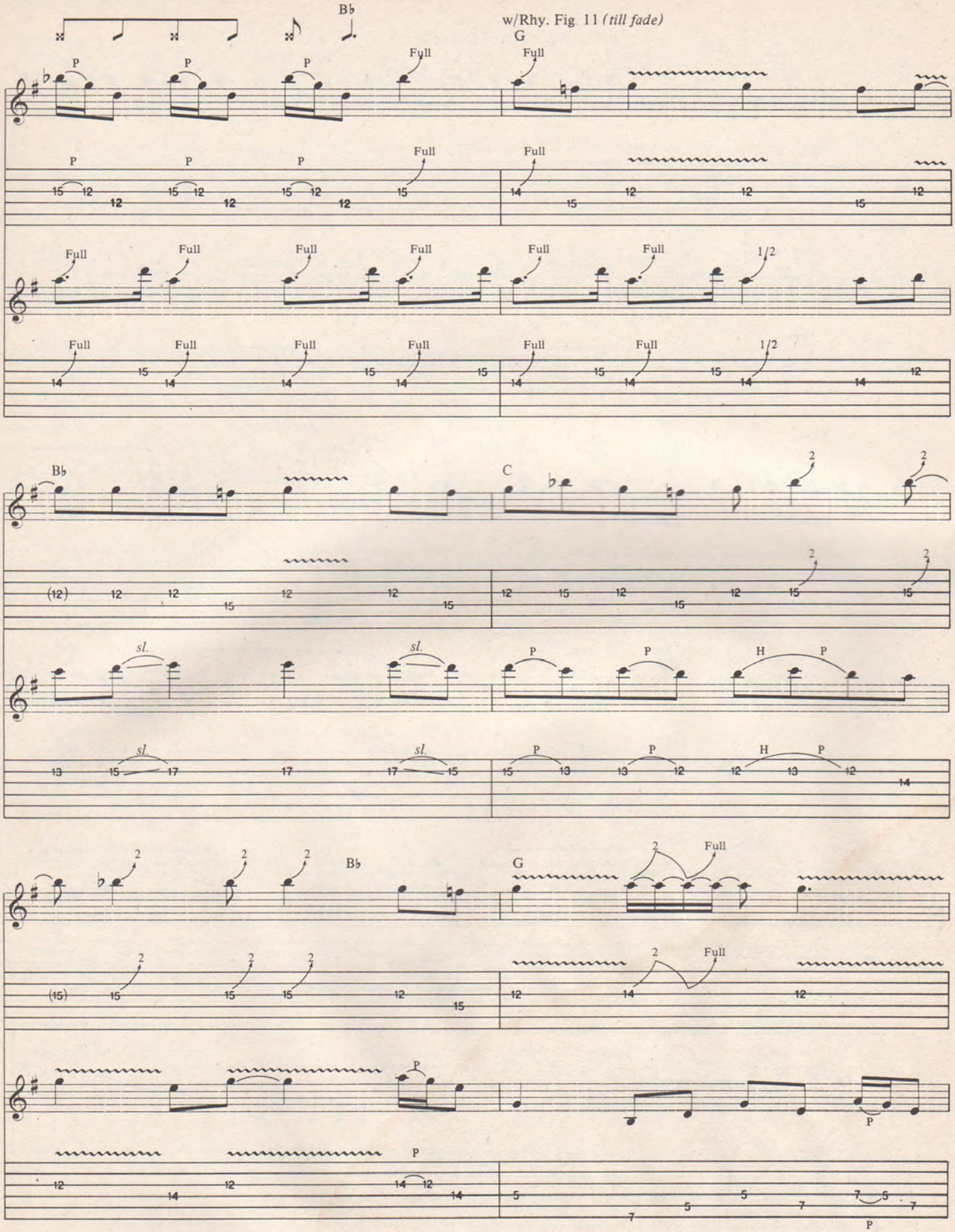
Full

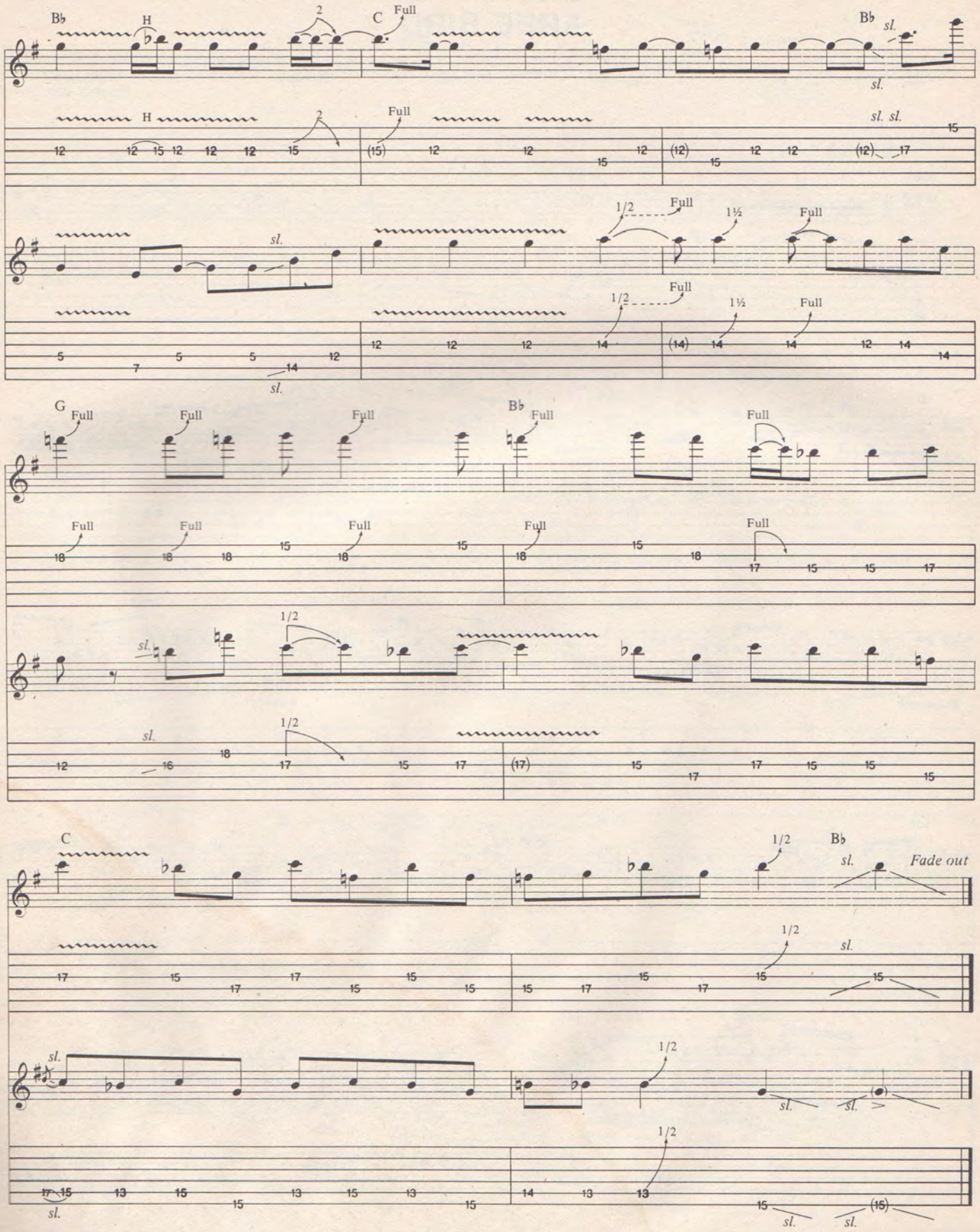
Gtr. IV

Rhy. Fig. 10

G5 B♭5 C5 B♭5


w/Rhy. Fig. 10 (1st 3 bars only)
8va
B♭5
loco
G5
H
B♭5
P
C5
Full
1½
sl.
Begin fade
Rhy. Fig. 11
C5
B5
B♭5
A5
G
B♭
C

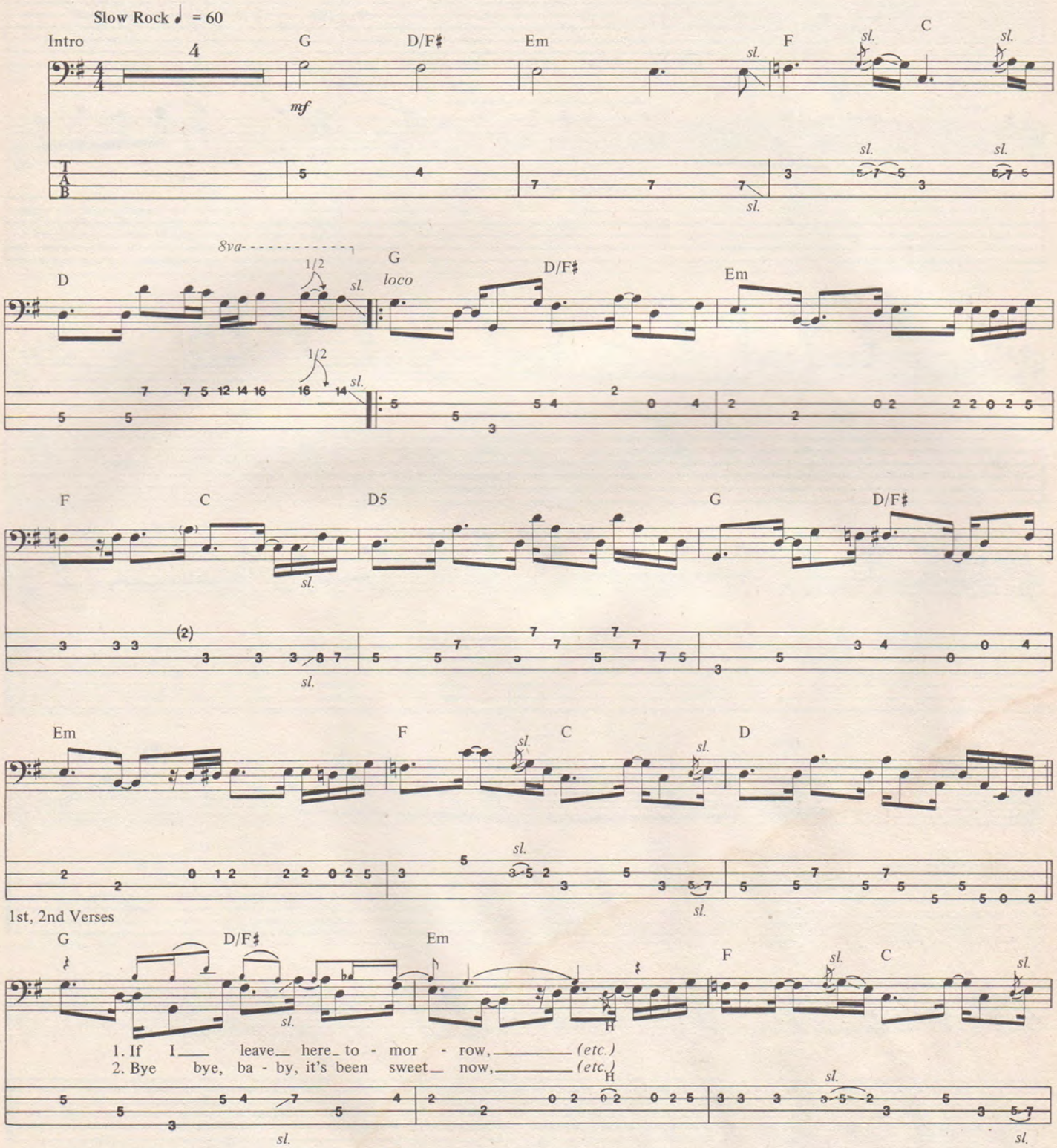

B♭
w/Rhy. Fig. 11 (till fade)
G
P
Full
1/2
C
sl.
H
2


B♭
H
2
C
Full
B♭
sl.
sl.
H
2
Full
sl. sl.
sl.
1/2
Full
1½
Full
sl.
1/2
Full
1½
Full
sl.
G
Full
Full
Full
B♭
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
1/2
sl.
sl.
1/2
C
1/2
B♭
sl.
Fade out
1/2
sl.
sl.
1/2
sl.
sl.
sl.
1/2
sl.
sl.

BASS LINE FOR

FREE BIRD

Words and Music by
Allen Collins and
Ronnie Van Zandt



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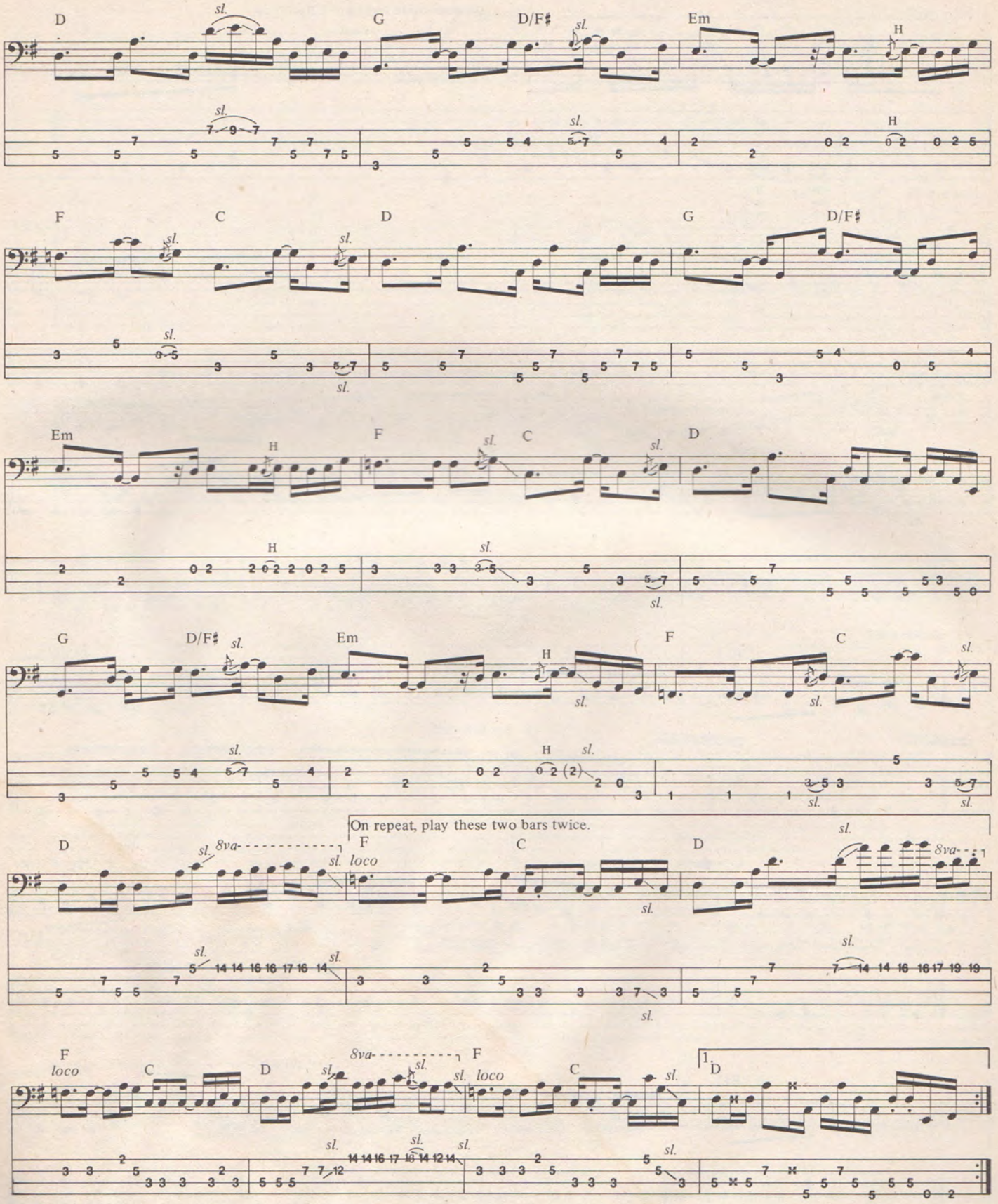
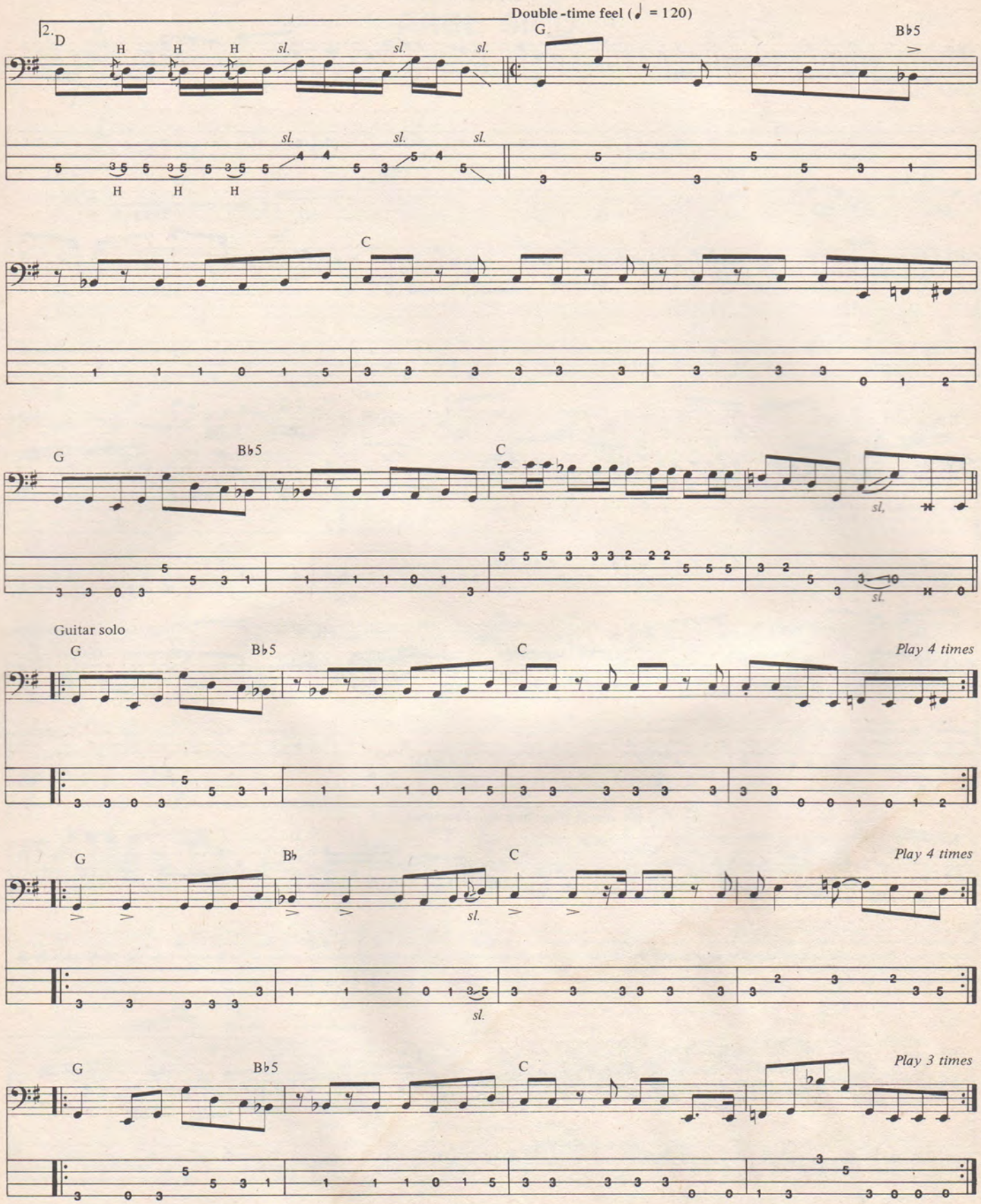
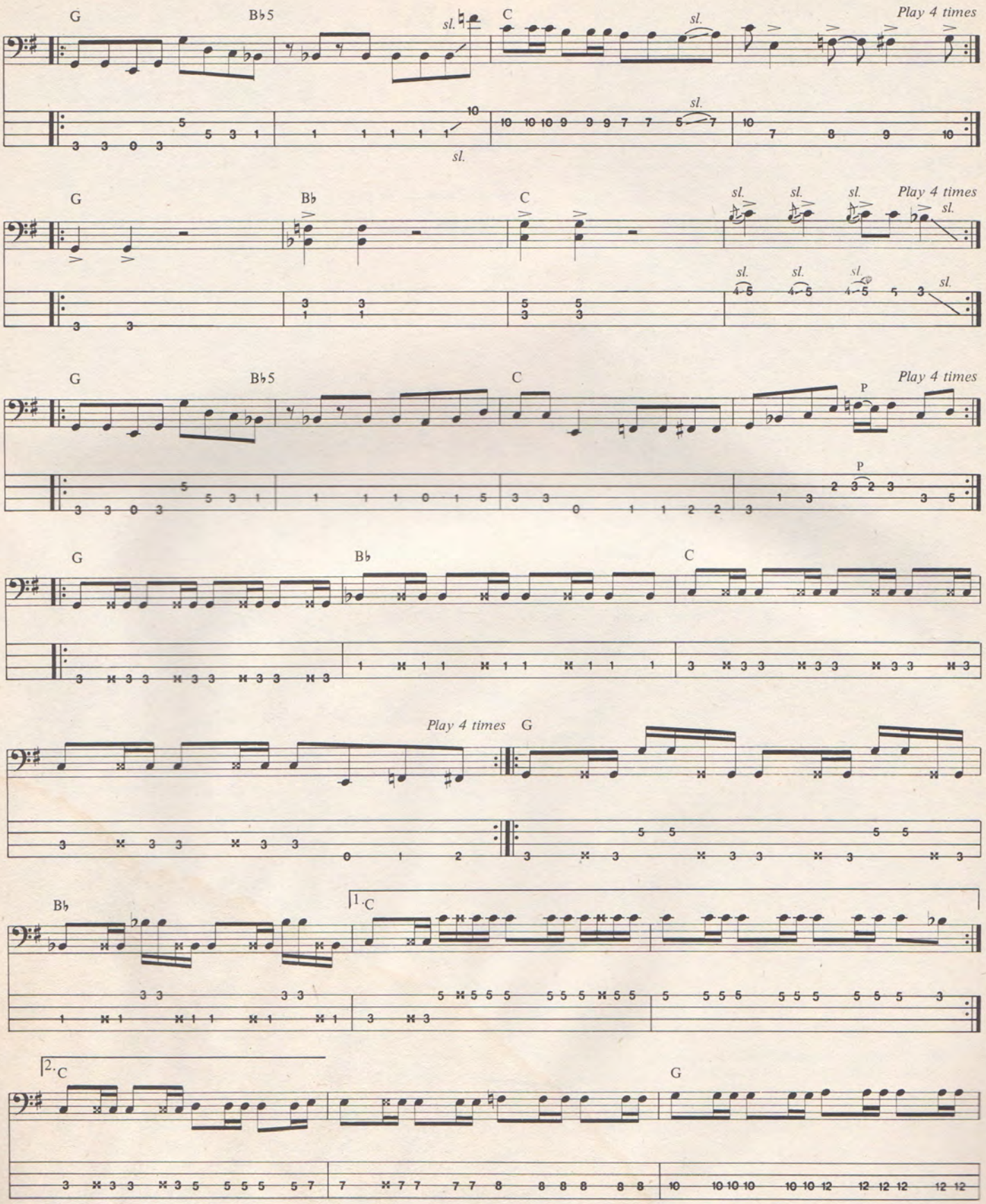
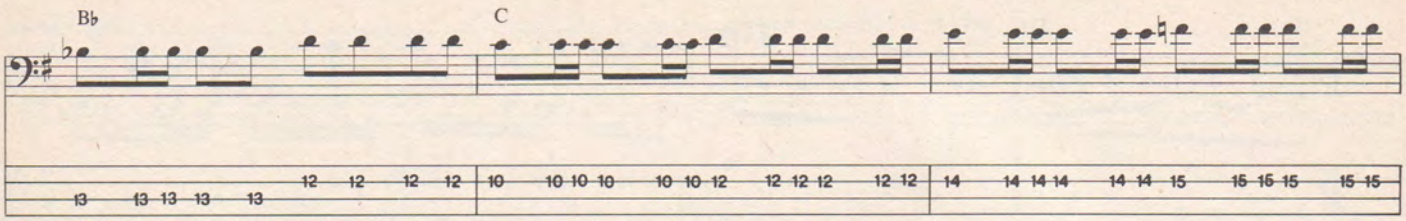
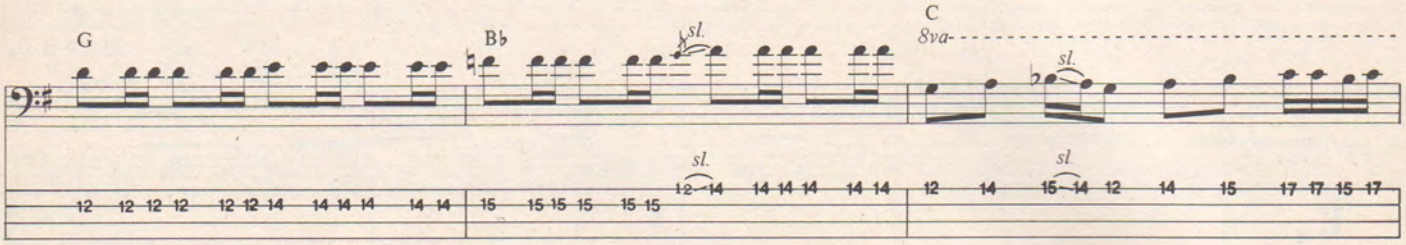
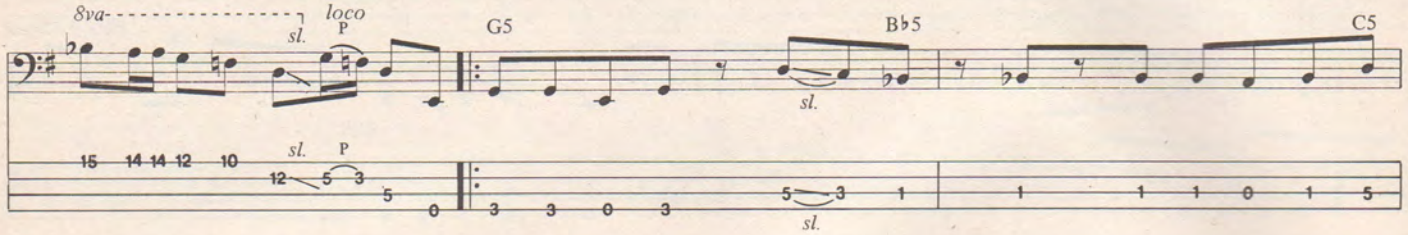

D
G
D/F♯
Em
H
F
C
D
G
D/F♯
Em
H
F
C
D
G
D/F♯
Em
H
F
C
D
On repeat, play these two bars twice.
F
C
D
F
C
D
F
C
D
1.
D
sl.
8va
loco

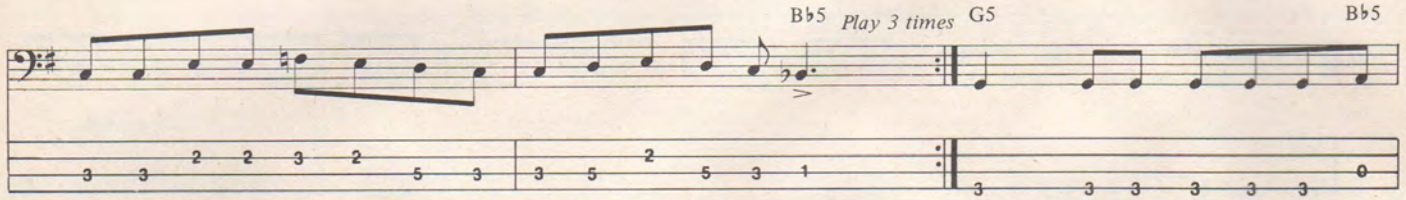

Double-time feel (♩ = 120)
2.
D
G
B♭5
C
Guitar solo
Play 4 times
B♭
Play 3 times
H
sl.

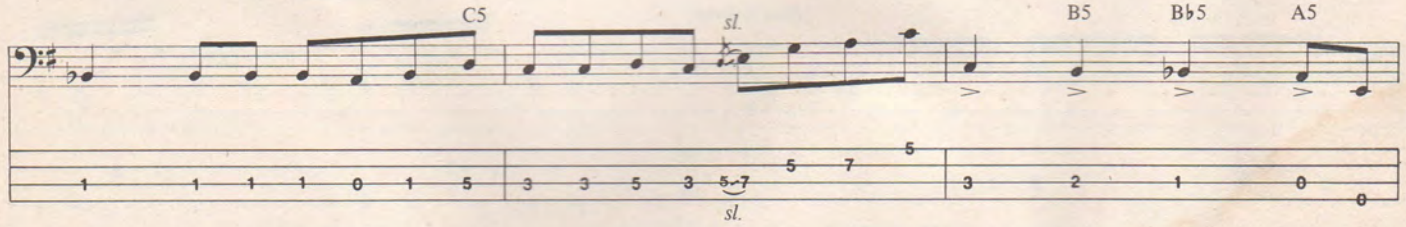

G
B♭5
C
Play 4 times
sl.
G
B♭
C
Play 4 times
G
B♭5
C
Play 4 times
P
G
B♭
C
Play 4 times
G
B♭
1. C
2. C
G



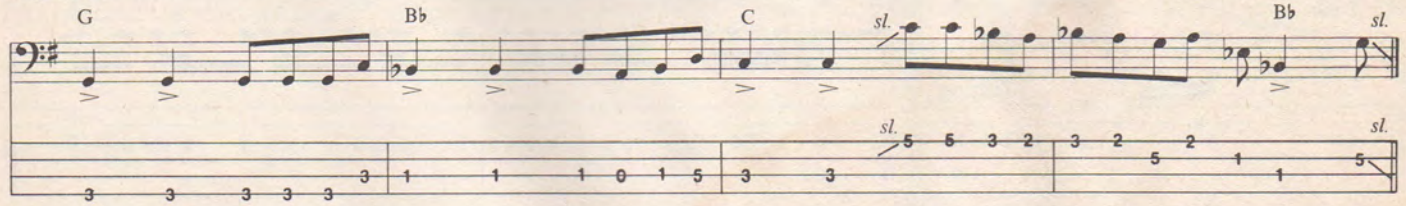




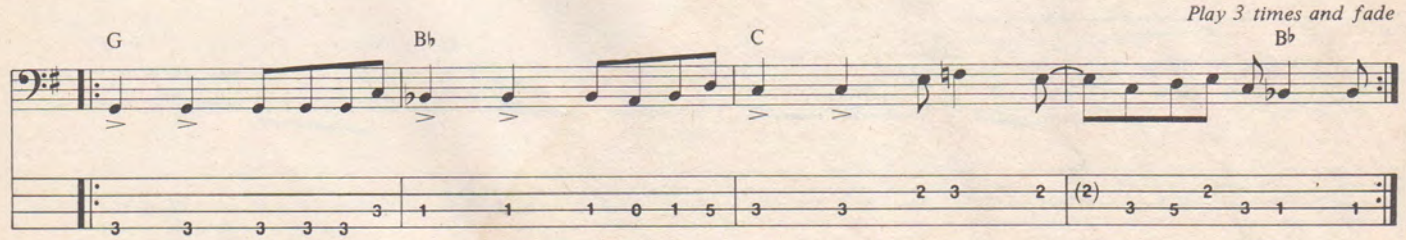




Begin fade



Play 3 times and fade



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By Peter Prown

ED KING/LYNYRD SKYNYRD

Fronted by singer Ronnie Van Zant and an unprecedented three lead guitarists, Lynyrd Skynyrd was the unchallenged leader of the Southern Rock movement during the 1970s. Yet where other Southern bands like Marshall Tucker, Charlie Daniels, the Atlanta Rhythm Section and 38 Special made calculated forays into country, jazz and pop territories, Lynyrd Skynyrd gained their massive army of fans with an uncompromising rock format that slammed British heavy rock basics a la Cream and Led Zeppelin into a wall of pure Southern blues. From this fuzzed-out inferno the band came up with such 70's rock anthems as "Free Bird," "Sweet Home Alabama," "Saturday Night Special," "That Smell," and dozens of other Southern boogie standards.

Tragically, Lynyrd Skynyrd's skyrocket ride to the top of the Southern scene ended in October, 1977, when a tour plane carrying band members crashed in Mississippi, taking the lives of Van Zant, Steve Gaines, and other members of their entourage. Without the forceful presence and voice of Ronnie Van Zant, by and large, the remaining members stayed out of the rock limelight for a decade.

Reuniting this past fall in a tribute to the legacy of Lynyrd Skynyrd (as well as to mark their release of *Legend*), a revitalized Skynyrd toured across the country, playing to huge audiences of loyal fans everywhere. Though Ronnie Van Zant's place at the helm was bravely occupied by his brother Johnny, the new Lynyrd Skynyrd rocked through the band's old hits like they were recorded yesterday. With a guitar threesome that consisted of Ed King, whose peppery Strat solo in "Sweet Home Alabama" is regarded as a veritable masterwork of Southern rock guitarmanship, original member Gary Rossington, and a hot Jacksonville, Florida picker named Randall Hall, whom King cooly described as "the best player in the band." (Allen Collins has since been incapacited as the result of an auto accident).

Ed King, who hosted this interview in his secluded New Jersey home, discussed Lynyrd Skynyrd's past and current achievements in depth and also revealed an unabashed pride about being associated with such a great band.

Bob Leafe

How did you happen to join Skynyrd?
When I was a teenager I put together a band that for lack of a better name we called the Strawberry Alarm Clock. This was back in the Psychedelic era, the late 60s. We had a number one hit called "Incense and Peppermint." That was exactly 20 years ago. One of the last tours the Alarm Clock did was in Florida, Georgia and Alabama, and Skynyrd was our warmup band. That was in 1971 and they had been together for a while but had just renamed the band Lynyrd Skynyrd. I was looking over a diary I kept of that whole tour and I spelled the name Leonard Skinnerd. That's when I first met Ronnie. At that time they were just doing cover tunes, mostly Zeppelin and Cream. They had two original tunes which weren't too bad. One day Ronnie invited me down to this club they were rehearsing at. He said, "I've got this new tune I wrote that I want you to hear."It was a song called "Need All My Friends." I still have it on a 45 at the house. It's great. That's when I realized this guy was super special. When I joined the band I really joined it for him because I knew he was so special. The rest of the band I always felt was substandard to him because he was so brilliant. He never wrote anything down. It was always in his head. He wrote out of feel;he didn't write for any other reason.

How did you get from The Alarm Clock to Skynyrd?
The Alarm Clock was just a passing thing growing up. I don't know how I got into that. I was into listening to blues records and music that was far and away different from that. When it ended I wasn't at all sad. I'm not looking to go back to that. I was out in California on the tour and a friend of mine showed me some old film clips of that band. We did so many TV shows in the late 60s. I couldn't even look at it; I looked so bad. It wasn't real. That's one thing about Skynyrd that was so nice. Even though it became an unworkable thing for me in the end, it was real. The music we were making was real. Nobody told us what to play or how. Nobody told us how to dress or act. We totally did it our way. Me joining the band was Ronnie's idea. I was already in the band by the time Al Kooper signed us.

You co-wrote some of their best songs like "Sweet Home Alabama" and "Saturday Night Special." Do you think of Skynyrd more as a guitar band or a song band?
A little bit of both. The thing that made Skynyrd was the songs. Anybody could relate to the tunes because they were so down to earth and right from Ronnie's heart. That's the thing that made the band. I think Ronnie could have fronted any band. If you had put Ronnie in front of the Atlanta Rhythm Section who knows what they would have sounded like. To me the ARS was one of the ultimate Southern bands and Ronnie Hammond was great as their lead singer, but if they had somebody like Ronnie Van Zant who knows how great it would have been? Ronnie Van Zant was severely limited by the guys he played with. I don't just mean the rest of the guys but myself as well. He was so far beyond all of us, he should have really been playing with people who were a lot better, but it worked out okay.

You started on bass and went to guitar when Leon Wilkeson came back?
Actually what happened was we finished recording the first album and I remember it wasn't even mixed yet. I was living with Ronnie and his wife in Jacksonville. I had just traded in my Les Paul for a brand new Stratocaster. I was sitting on my bed playing and Ronnie walked in, sat down next to me, put his arm around me and said, "Man, you are the worst bass player I ever played with. We want to keep you in the band, let's see if we can get Leon back." They went out and talked Leon into coming back and the very next day at rehearsal with Leon back there, Ronnie and I

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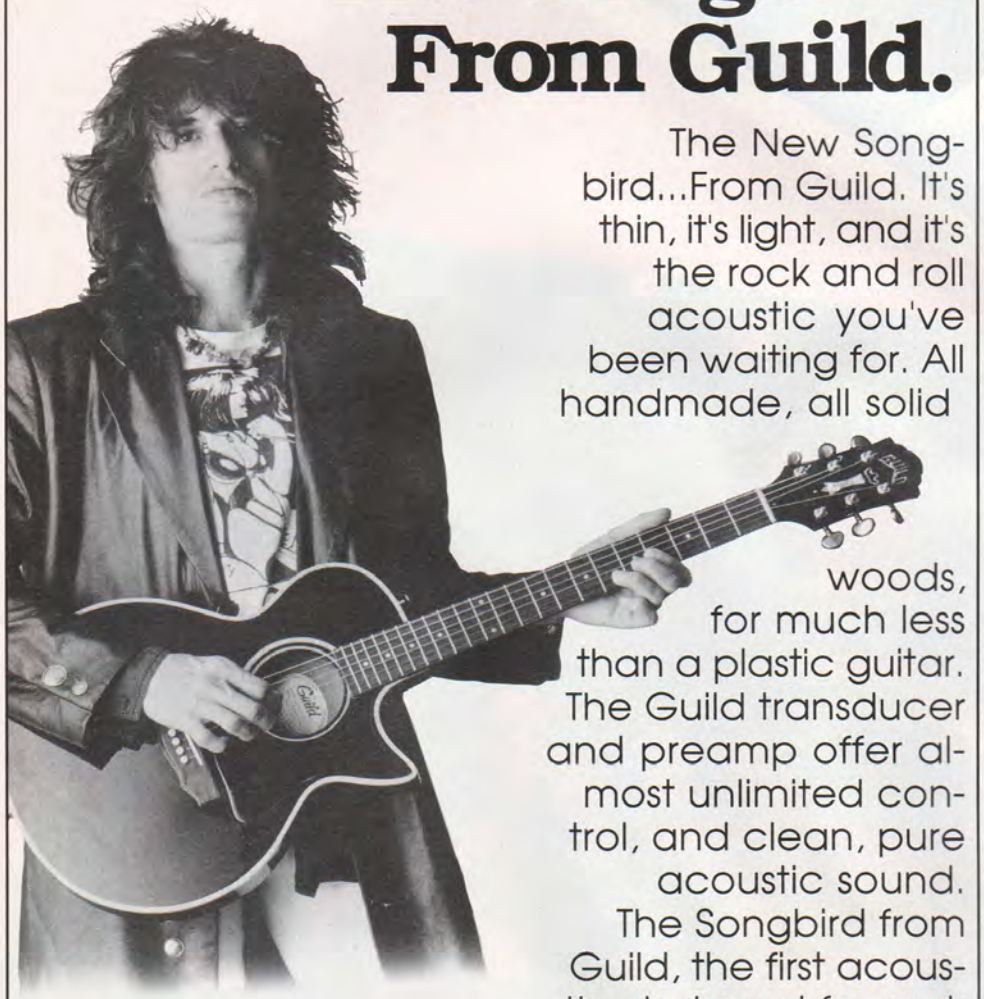

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wrote "Sweet Home Alabama." We wrote that and "I Need You" the same day. We were all really hopped up. We knew three guitars would sound amazing. That night the whole guitar solo to "Sweet Home" came to me in a dream. That's why I haven't really changed it too much. It's pretty much the way I saw it in the dream.

Did you like playing in the three guitar format?

It was okay. I preferred two because three is really hard to get along. But in that particular version of the band it worked out well because all three of us played so differently. So many times you get together and the guys play so much alike you can't tell them apart, but between Allen, Gary and myself we had three styles. Allen plays very much like Clapton. Gary is sort of like a Paul Kossoff type. Kossoff was his main man. Gary went to a Free concert a long time ago and that changed his life. That's why he plays the way he does. Me with my Strat, I play fills here and there. I'm mainly a rhythm player. None of us plays alike. In fact, I couldn't play like Allen if I wanted to and he couldn't play like me and I couldn't play Gary's solos to save my life. So it worked out well.

What do you think of *Legend* as an album?

I'm sorry, but I think *Legend* is just a throwaway album. I was kind of embarrassed. It's got some nice things on it. The nicest things on it are "Four Walls of Raiford," along with the live version of "Simple Man," which are both outstanding Ronnie Van Zant. The rest of it is a throwaway.

What about your playing on "Truck Drivin' Man," "Mr. Banker" and"Take Your Time."

When I first joined the band, which was Thanksgiving time '72, "Truck Drivin' Man" was the first tune that Ronnie and I wrote. That song was recorded around '73. One day we went into the studio with Al Kooper, right after he signed us. He said, "I want you guys to play all day long and we're going to record everything live." He set up mikes in the studio and we just played live all day. "Truck Drivin' Man" was one of the songs we recorded probably in the middle of the day. It's all live, recorded on 16 track and Al mixed everything down to two track. Allen's guitar solo was buried. The original 16 track we recorded on was recorded over for the album, so the original masters were not there. "Mr. Banker" was recorded sometime around midnight. It was okay. I played the slide, the fingerpicking was Gary. Basically that was just Ronnie, Gary and myself. "Take Your Time" was around three in the morning and I was ready to go home. I was so embarrassed that song was even put on. I was just screwing around. I wasn't interested in playing. Had I known that whatever I put down on tape would remain for the rest of my life, I would have done it a lot differently.

What were your favorite guitar parts and solos from Skynyrd?

"Alabama" was the best piece. That and "Saturday Night" stick out in my mind. The funny thing is on the *Second Helping* album we recorded "Alabama" in Studio One in Atlanta, which was our favorite studio. For some reason you could get a guitar sound in there like almost no place else. The rest of *Second Helping* was recorded out in L.A. and you can just tell it was different. My guitar doesn't sound anywhere like "Alabama." I like to stick with one sound all the way through an album so you can pick one guy out and stick with him through the whole album. The same thing happened with *Nothin' Fancy*."Saturday Night" was recorded in Atlanta at Studio One and the rest of the album was recorded somewhere else.

Who were your main influences?

Growing up, number one would be Duane Eddy,1959, then Lonnie Mack, 1962, and from there hardly any influences up until Pete Townshend with all the power chords. I thought he was the greatest rhythm player in the world. We opened for the Who on their *Quadrophenia* tour in 1973. To see them play 12 times straight was great. The Who are probably one of my top two favorite band. The Allmans were number one. The ultimate lead guitar player on earth was Duane Allman, for his energy, soul and feel. A lot of people just think of him for his slide playing, but for regular guitar he was great.

The thing that made Skynyrd was the songs. Anybody could relate to the tunes because they were so down to earth and right from Ronnie's heart.

How much influence did Skynyrd get from the Allman Brothers Band?

Not any. The only thing about us that sounded Southern was Ronnie and his influence—he talked about Southern life. We really sounded like a British band.

Why did you leave the band?

I thought the direction the band was headed in, not musically, just the concept that management had that the band should always be on the road, was hurting the band. The whole *Nothin Fancy* album was written in the studio and recorded right there. That wasn't the band's style. The band's style was to use a cabin we had down in Green Cove Springs, Florida, right in the middle of nowhere. It had a creek that ran behind it. It was a place with solitude. We spent many hours out there writing and rehearsing and that was the atmosphere the band grew from. Since they had us on the road ,that was gone, and the band really missed that. Skynyrd was really led by Ronnie and myself and whenever I was kind of fed up and weak Ronnie would take it. When Ronnie was fed up he'd give it back to me. It worked real well that way. We'd give it back to each other. One time Ronnie gave it back to me and said, "I've had it; you do whatever you want to, I just want to sing. I don't want to make any more decisions." I said, "That's great, I'm going to cancel every gig we've got." He said, "Whatever you do is fine with me." So I started cancelling everything and the management went to Ronnie and said, this guy is going to ruin the band. Ronnie came to me two days later and said he was taking it back. I said, "Man you don't know what you're doing. You're going to hurt yourself." Then things got worse, and I think I left the band a week after that. I couldn't live with it anymore. It was a situation that had gotten out of control and I had gotten out of control with it. That was June of '75. If I had stayed in the band I probably would not have lived to see the plane crash. I was doing four packs of cigarettes a day and cocaine and wine all the time. Now I can't even go near that stuff.

Have there been other Southern bands since Skynyrd that matched them?

Not at all. If I had known that when I was in it, would I have left? I don't know. I had no idea where we were at. I was too close to the whole thing. I knew that Ronnie was a genius. I wasn't sure if I wanted to sell myself into it like he had. That's probably why I don't play that much today, I don't want to sell myself so much into it that it becomes the most important thing in my life. It had become that to everybody else. When something like that happens to you and you make it most important and it gets snatched away so quick, you leave yourself wide open to all kinds of bad things that can happen to you, You've got to center yourself around something more concrete than the guitar and success.

What have you done the last ten years?

I've gotten into computer programming and I own a lot of rental property and that's about it. I'm a real estate investor. I'm working on a project now with a singer/songwriter out of Philly that is the

one thing in years I've felt showed real promise and potential. I'm real excited about that.

How did the reunion come about?

Billy (Powell) and Leon had gotten together and played with Hank Williams Jr. Gary (Rossington) was there that night and all three of them went out and played with Hank, who was a big Skynyrd fan. They started talking to Gary about the ten year anniversary of the plane crash coming up and why don't we get together and play. Gary wasn't for it at all. He was thinking of getting the band together for one show on the 20th of October. It blossomed into ten shows and by the time Gary called me it had expanded to twenty shows. I wasn't sure I wanted to do it because of the problems the band had in the past. We talked quite a bit and on July 7 we all got together for a band meeting including lawyers and accountants, members of the old road crew, and our production manager from San Francisco who used to work for Bill Graham. We hashed it out for eight or ten hours in the best meeting I've ever seen. It was totally organized and well done. I decided then that I would go through with it. That's when Johnny Van Zant decided he would too, because he wasn't sure. We didn't know until July 7 that we would even tour. The tour started on Sept. 23. That's how fast things went. The tour was great. On a scale from one to ten it was a 20. Everybody got along well; we were good boys. "Free Bird" seemed to be in a time tunnel. It was perfect.

Is the new Skynyrd going to keep going?

I don't think so. I hope not. I've thought about it and a couple of guys in the band really want to keep it going, but the thing is, this band is not Lynyrd Skynryd. Lynyrd Skynyrd was what it was before. If you want to come down to it, Lyrnyrd Skynyrd was Ronnie, Gary and Allen. Always was, has been and will be. What we did was a tribute to the band. Really, I have an old picture of Skynyrd back when they were a warmup band, and it was Ronnie, Gary, Allen, Larry Junstrum, who is now with 38 Special and Bob Rose on drums. That was the original band. The only original band member left is Gary. So it's not really Lynyrd Skynyrd. For that reason alone I can tell you what will happen if it continues. The first album the band does will do okay and the rest will turn into bargain basement stuff. It will turn into what the Allman Brothers did. I remember when Duane died, Gregg said we're not going to replace Duane, which was a good move. Anybody they would have gotten would have been compared to Duane and nobody could have done it. But then ten or twelve years went by and they put together the Allman Brothers Band with another guitar player and Dickie Betts, and it didn't happen. I think it would be a big mistake if Skynyrd did that. The reason we did the tour was not to make money. It was a job that nobody in the band had ever finished and we felt we had to finish it. We did it as a tribute to the fans and to the fellas that died in the plane crash. Believe me, if the band in rehearsal had not sounded good I don't know how we would have turned to our tour manager and said we can't do it, but we would have done it. To have tarnished the Skynyrd name—we wouldn't have done that.

Jeffrey Mayer

Are you going to put out a live album from the tour?

There will be a live album from the tour. It sounds good. We recorded three cities. It will be called *Lynyrd Skynyrd Tribute Tour*. "Gimme Back My Bullets" is my favorite part of the whole thing. Steve Morse guested on it. Almost every day I watch the video of that because I love to watch Morse take the solo. When somebody like Steve Morse comes out to play I think, what am I even doing up here? I can listen to him for a long time. Although when the first Dixie Dregs album came out I didn't care it for that much. I'm not into music I can't relate to and that I don't understand how to play. Stuff where the time changes a lot. But on this song, Steve Morse took the concept of what Duane was doing one step further. His sense of melody is incredible, especially how he phrases little pieces together. His melodies go different places and that's what Duane did in his playing. Steve's probably one of the best in the world.

Continued on Page 119

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DAVE MUSTAINE & DANNY SPITZ

It was the Showdown at Sundance (a club on Long Island). In matching Air Jordans and shredded Levis, two of metal's most notorious heavies, Megadeth's Dave Mustaine and Danny Spitz of Anthrax, broke bread together for the first time. In this corporate age of processed rebellion, they were the true rebels, who have managed to gain for their intense and relentless music full major label support. At the Sundance summit they were prepared to grapple with the important issues of our time: The relationship of Punk to Thrash; How to get endorsed by Jackson Guitars; how to find the switches on your Yamaha SPX-90; and whether or not the members of either band wear pink underwear. We sent our Music Editor, Andy Aledort, along primarily to referee this Lollapalooza on Long Island.

Mark Weiss

Scott Ian muscles his way onto the poster

THRASHING IT OUT

Interview by ANDY ALEDORT

Dave: Punk started when I was in my teens, and everybody was into it. When I was in Metallica, I was into Motorhead and speed stuff was interesting to me. Now everybody and his brother is influenced by Metallica. There are kids out there playing stuff that I wrote years ago. It's like, this kid is influenced by me playing guitar!? It's weird to come to a scene, like six years ago, and all of a sudden you have all these new bands that are influenced by bands that also just started. A lot of bands who say they're influenced by Metallica don't even know their history.

Dan: Half of these kids don't even know what they're doing. Everybody's jumping on a bandwagon. They're just trying to play as fast as they can. A thousand bands came out and only the strong survived and they suck too. They're just following a pattern.

Dave: Look at Cinderella; they're popular now, but that makes you wonder if it's the typical casting couch deal. Facially, they all look like chicks. Talent-wise, those guys are zeros. Instead of saying, shake me, knock me out of my tree, and this kind of crap, we have songs that are about being socially aware of the world you're surrounded by. These guys are only talking about sex.

Dan: Everything they've done has been done before. You have all these other guys saying rock 'n 'roll is so easy to play But you know if you're a guitar player, it's intricate to play. It's not just three chord bullshit and singing about a girl. The only three chord band that's amazing is AC/DC. Look at Motley Crue. They're supposed to have this heavy image now. Jump on the bandwagon why don't you?

Dave: First they're closet queers and then they turn to saint worshippers. Pretty soon, they're going to be the Village People.

Dan: We just write about what's inside of us and what came out every day with our parents when we were growing up, things that happened to us, everyday life. That's why the kids can relate it. It's just awareness, that's all. We hang out with our audience backstage. If we weren't playing music, I'd be one of those kids hanging out.It's about time someone wrote songs about normal everyday life. That's why this music is finally emerging in the United States, which is the last place to grasp this stuff. In the states it's so hard to break if you're not on an arena tour. But the label is behind us now. They woke up, man. They saw what was happening in Europe and Japan. Chris Blackwell understands. He's the Island Records guy. He signed U2 when it was like, what kind of music is this? He goes for it. He signed Frankie goes to Hollywood, which is the weirdest band I've ever heard.

Dave: I think everyone trumped up this image that the record companies are this big monster and as soon as you get signed to them that you're naturally wearing pink underwear. That's not true. If you're a good enough band and the company has faith in you, then you can have creative control and a lot of input toward where your career is going. They'll let you do whatever you want as long as you're doing good. We're coming to a turning point in our careers right now and I want to make sure that everyone knows that Megadeth is still Megadeth. Just because Chris dyed his hair doesn't mean that the band is going to change. It's pretty open for us to do whatever we want.

Dan: Just last year the record company didn't know what to do with us. We were signed to Island after we recorded *Spreading the Disease* and they didn't know how to market it. They had to license it out to other companies. Now it's on Island worldwide, cause they've got a grasp on it; they know what's happening; they know how to do it.

Mark Weiss

Danny Spitz & Joe Belladonna

Dave: People can relate to the same problems. Face it, we all have the same problems. It's a thread. It's like a good slap in the face to the Yuppies and all the others around here. It's saying, you're the ones that are wrong for thinking we're not capable of defending ourselves. We played Phoenix and I didn't say one word. As soon as "Peace Sells" started up, the audience was yelling along.

Dan: Another thing with this kind of music, when you go in the studio, you don't need a produc-

Mark Weiss

Frank Bello & Scott Ian

er. A producer doesn't know what to do with our kind of music. We've been doing it for seven years and no one is going to come in and tell me this should be this way and why is this part that way? That's why we used Eddie Kramer last time, because he was there with Page and it was the same thing. It was just him and Page and Page was telling him, this is the way it goes. We knew he wouldn't touch our songs. Even so, as we recorded a beginning to a song, the heaviest thing you ever heard in your life, he said, 'Why is it that long?' We said, 'You don't understand; this is the heaviest thing on the whole album.' Producers can't comprehend that. When we go in the studio, I've had my sound through my amp for the last five years and Scott's got his rhythm sound. I used Marshalls up until this year. I used Marshall 100 watts with a tc Box and a Crunch, and Kirk (Hammett) turned me on to Boogies when we were on the Metallica tour. So I hooked up an endorsement with them. They sent me some new ones when I was in recording, and they just blew me out. They have so many buttons. You gotta have somewhere to start from, like Kirk's settings, or somebody's settings to start from, and then get your sound back. It's the same rhythm sound I had on my Marshall. It's just got a lot more ZZZZ's to it. I don't need no boxes; I just plug straight in. It's just heavy sustain

Linda Mallow/Pix Int'l

Dave Mustaine

with the Jackson pickups.

Dave: Chris and I endorse Marshall. We're sold on them. To me Marshalls have classic tone. There a lot of stuff you can put between your guitar and your cabinet that is responsible for your tone. People in thrash bands or speed metal bands don't really go into effects that deep; if you do that's when people start saying you're selling out. Just recently I picked up a Rockmodule by Tom Scholz. It's incredible. You have complete control over the whole entire tone. I noticed I got my whole tone, and the one fader that's on there for the treble boost is so simple to use to increase your tone.

Dan: You use that with your Marshall?

Dave: It's killer. It's compressed, there's a noise gate, there's a phase filter, there's all kinds of stuff. Right now I got eight 100 watt heads and I use four of them live. I use two that are direct, two that are processed, but two of those four are standbys. One head on each side of those are modified by Lee Jackson. We got this whole variation of things that we go through. That in turn gives you like a real good up front mellowness, a rich sweet sound that sustainors have. Sustainors? That's a real tricky word. Some people can get feedback, other people can get that real feedback sound, not like a signal. The difference between sustain and feedback is one's annoying and one sounds good. Too many people think it's the same thing. So I got the Sustainor, the Chorus Delay, and I've also got the ADA Digitizer, which I use once in a great while in situations where the sound in the club is really bad and I have to use it. It enhances my guitar sound a little bit.

Dan: It widens it out. I don't use it for rhythm a lot. I use an SPX 90 for harmonies.

Dave: Oh, you got one of those, you dog!

Dan: I tried it in Japan. I did harmonies on the album and I play lead, so I gotta do the harmonies on certain songs. It pitch transposes just about any key you want. On the album I just plugged straight in. I used two noise gates for the Boogies which have three modes, rhythm one, rhythm two and lead. I use lead all the time. I use the SPX delay just for the solo.

Dave: That's weird that you're saying that. It reminds me of Gary from Exodus. He had a real weird setup. I don't know if he still does this, but he had two distortion pedals, and he left one on all the time and the other one would click on when he wanted even more distortion. To me it sounded like somebody was lighting up aluminum foil.

Dan: Have you ever been to a Marshall factory in Europe? They're all built by girls. The

Mark Weiss

Danny Spitz

whole assembly line is full of girls.

Dave: I used to take the backs off amplifiers and look for this one chick's name. I think it was Linda. They squealed like a pig in heat.

Dan: Someone just told me that Marshall came out with a head that's got five different kinds of volumes and you could get sustain and stuff.

Dave: It's a silver one, the 25th anniversary. It's supposed to be amazing.

I checked out the 50 Watt Silver Jubilees. They have a power cut. You can get it to switch from between 150 watts or 50 and 25

DAVE MUSTAINE & DANNY SPITZ

It was the Showdown at Sundance (a club on Long Island). In matching Air Jordans and shredded Levis, two of metal's most notorious heavies, Megadeth's Dave Mustaine and Danny Spitz of Anthrax, broke bread together for the first time. In this corporate age of processed rebellion, they were the true rebels, who have managed to gain for their intense and relentless music full major label support. At the Sundance summit they were prepared to grapple with the important issues of our time: The relationship of Punk to Thrash; How to get endorsed by Jackson Guitars; how to find the switches on your Yamaha SPX-90; and whether or not the members of either band wear pink underwear. We sent our Music Editor, Andy Aledort, along primarily to referee this Lollapalooza on Long Island.

watts. It has a thing called a Rhythm Clip, so you can get a straight Marshall cleaner sound for rhythm; if you want your rhythm sound to be distorted, then it's got channels.

Dan: That never works though. You get your sound and that's it. Who wants to mess around?

Dave: You don't have time to find that shit.

Dan: I was just going to say, I can't even find the switches to my SPX 90. I only use it on two songs and it's like, where the fuck is it? Then you gotta try and find it to turn it off. The music's too fast. You gotta concentrate too much. It's not like you hit one power chord and it rings out. It's hard to find your sound. You gotta be unique.

Dave: Are you endorsed by Jackson now?

Dan: One of six people.

Dave: I tried man, I tried.

Dan: You gotta trash all your other guitars and play this one guitar. Just keep playing that. I'll hook you up. There's only six people in the world that are endorsed by Jackson.

Dave: Congratulations.

Dan: I've been playing it for about eight years. Nothing else; that's what they want. I like the Jackson. They cut them down. They do whatever I want, like using maple fingerboards, which I like. The pickup's like an EMG 81 but it's got more sustain to it. It's called a 58, and it's actually a rhythm pickup they use. They put a circuit board in the back with three switches on it. It's not bass, mid and treble, it's a different sound. It's not EQ, it's sound. It's also got a gain control. They keep changing the circuit board. They just rule, man. One time they didn't have the 81's to put in some of the guitars I was getting and they put a 58 in and said, just check it out. It was amazing.

Your use of tempo changes and different time signatures shows off outside influences wider than just the metal bands of the past. Where did that inspiration come from?

Danny: There's was always music playing in my house. My dad used to listen to jazz on a huge stereo system. My brother, who played bass with Sabbath for a brief while, is five years older than me, so not only did I grow up with the music that was happening at the time, like Iron Maiden and Sabbath, I was also growing up with music from five years before, like Cream, Priest, Hendrix and all that.

Dave: Me too. Except I had to listen to dance music. I have three sisters, and they listened to the Supremes, Marvin Gaye and Al Green.

Danny: I've been playing guitar half my life, that's 12 years now. I had tried playing other instruments, then I just tried guitar and it worked out. I took a year of jazz lessons with some teacher.

Dave: Tuning a guitar is easier than tuning the piano. I took the guitar and taught myself and watched a lot of people. Lots of blues guys. I'm 25 and I'm playing about 10 years. When I was with Metallica, their music was always 4/4. There were a couple of songs that were out of the standard time signature and I enjoyed that 5/4 kind of stuff, like "Money," by Pink Floyd. A lot of other bands are direct and straightforward; we like to go the other way by screwing around with time signatures. I just didn't want to be stereotyped.

Dan: You'll notice that in the bands that are huge, the members listen to a lot of different music. If the band listened to the same kind of music, it would sound like that. Everybody listens to different music and you have to tolerate it. In Anthrax, Joey listens to Journey, and Scott listens to Suicidal Tendencies and I can listen to jazz and anything straightforward, Maiden, Rush, even Rap.

Dave: There's songs you can appreciate, then there's songs that you like. I can appreciate jazz, but I don't like it. The other guys listen to it in the back of the bus and we have a war of the tape decks. Every time I have a chance I throw Gar's tape out the window. There's Weather Report tapes lying across the freeways all over the country. To have the ability and patience to sit there and listen to something that you know deep down inside you wouldn't listen to twice can be a good thing. I have to wake up every morning and listen to Hendrix. Gar loves Hendrix. I can't stand some of the feedback after a while. I like Hendrix, but Gar's got tapes of this guy sitting there going, ohhhh. It's annoying, but that's when the musician comes out and you can appreciate it coming in different ways. We put "Ain't Superstitious" on our last album. It wasn't like we were trying to break a barrier of bringing in an old classic and making it acceptable to our audience. To have a different version of an old classic like that is good. Chris's playing is reminiscent of the Jeff Beck style. Sometimes he sounds almost identical. That was a one take song. We tried it one time and I sang along with it and we just re-recorded the vocals. Everything else on there was one shot. It's not like we were trying to do a copy of "Paranoid" or Zeppelin. We wanted to do a song that was virtually unknown to our audience, and give an inspiring, new, innovative approach to the guitar through that song and show these kids that thrash can do something else. We can take a song that has no place at all being thrash like "These Boots Are Made For Walking"and just thrash it out.

We're doing "Skeletons in the Closet" in this issue.

Dan: That's probably my favorite solo on the album. I usually write all the rhythm behind the lead. I like doing that because I have fun with my leads— they tell a story. It's not just wail out. "Skeleton" uses a weird scale. (Editor's Note: The Fifth Motive Harmonic Line). When I do a lead, I don't use only that scale. I'll use certain notes from different scales that fit the rhythm behind the song. I just play around and figure out what fits. I'll use some notes from a jazz (harmonic) minor and some notes from a blues scale. I'll look in my book, which I did years ago, and I'll pick out a jazz minor. I'll say, that sounds awful; that won't fit this kind of music. I'll just follow certain notes that are on target and incorporate other notes from other scales. That's the way you create a style. I never sat down and learned other people's solos. I'm not one of those guys that sat down and said, I'm going to learn every Jimmy Page solo there is. That's how come I've got my style. In this kind of style, the actual guitar is different than in all these other cheese bands. If you take a jazz lesson, they'll tell you to do everything up and down. In thrash it's all just down picking. To get that heavy sound, you've got to be standing in front of two stacks or it doesn't sound right and it doesn't even make you feel good. There's got to be something there. It's gotta be all time. It's got to be heavy.

Bill Kanerva

Anthrax

Rick Gould

Ex-Megadeth guitarist Chris Poland with founding band members Dave Ellefson and Dave Mustaine

Message from Mike Varney: I've spent the last seven years listening to music from all over the world, in search of exceptional guitar players. In that time, the standard of musicality and technical ability has been raised dramatically. Some feel we've taken the guitar to a point where there's nowhere left to go. I feel we're at the beginning of a new era, and that many of the guitarists featured on my label have just begun to tap into their talents. Equally exciting is the unknown next-generation of guitarists who have the benefit of great guitar recordings such as these to draw inspiration from. It is my goal to find and record the hottest guitarists of today, who might one day inspire a new generation of guitarists. Watch closely in 1988, for a glimpse of the future of innovative guitar, as we've got a few new players you'll want to know about! *Mike Varney*

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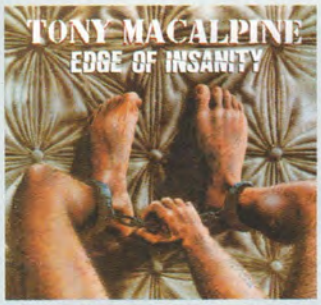

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AFTER THE FIRE

DEF LEPPARD'S STEVE CLARK & PHIL COLLEN

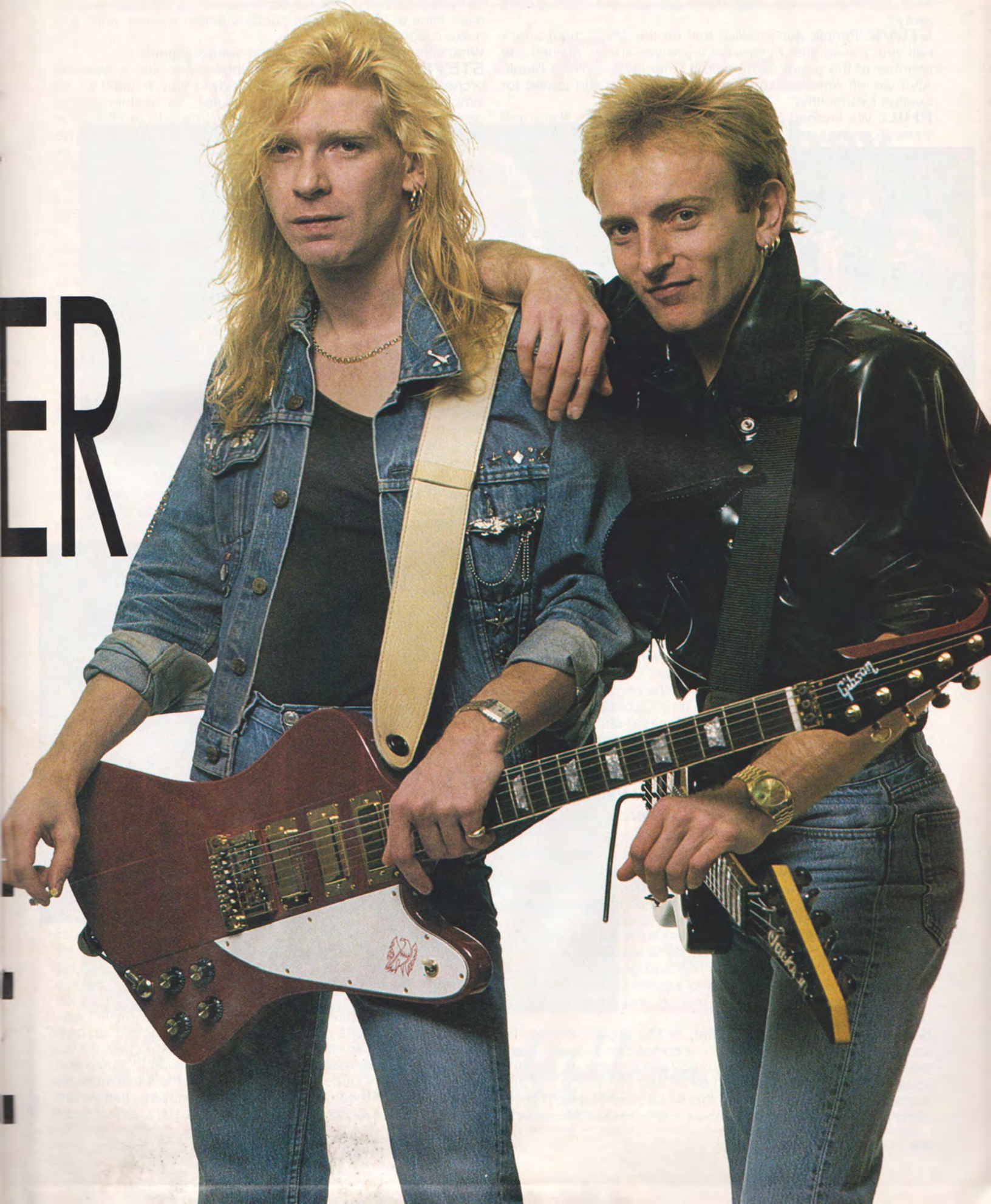
Interview by John Stix

Widely regarded by hard rock musicians as perhaps the most perfect recording since the *Boston* album of '77, Def Leppard's *Pyromania* (1983) set awesome standards as well as expectations for the band. Leppard may have rewritten the Heavy Metal Rules book of '83, opened the gateway to a slew of Bon Jovial bashers, but by '85 or so the notoriously discerning fans of crunching guitars would know if they were real or just another loud flash in the pan.

While metal itself was reeling from assorted body blows in '84 and '85, a double right cross from MTV, a kidney chop from the PMRC, the boys of Def Leppard were getting their backs bounced to the canvas, mired in troubles of their own. When Mutt Lange, their guru for *Pyromania*, wasn't available, they tried to work with Jim Steinman of Meatloaf fame. When that proved unsuccessful, they tried to produce themselves. Then on New year's Day, 1985, drummer Rick Allen lost his left arm in a car accident. For a band with two albums in the can before *Pyromania*, this was a particularly vicious case of the Sophmore Jinx.

Summoning reserves of courage and expertise, the Leps survived, inspired by Rick Allen's gutty return. And by waiting out the fates and the muses, and Mutt Lange's crowded schedule, they managed to catch a break at last. Bouyed by the mega-success of post-Leppard bands like Bon Jovi and Whitesnake, Poison and Cinderella, *Hysteria*'s eventual release arrived with what must be considered great timing.

If not as definitive a statement as *Pyromania*, *Hysteria* nonetheless answered many of the burning hard rock questions turned to cinders during the hiatus. We had questions of our own, perhaps the most burning of which was would guitarists Steve Clark and Phil Collen cling to the energy of their youth, or instead stand up as musicians who were, like it or not, four years older than those wild pyromaniacs who started metal blazing up the charts when last we heard from them? The answer, as we learned in this interview, is that time marched on and so did they.



ER

After *Pyromania* fever died down did you put your guitars away?

STEVE: People don't realize that for the whole three and a half year period after *Pyromania* there was always at least one member of the group in the studio. There was never a break. After we left America we went back to Europe and toured for another two months.

PHIL: We finished touring and went straight to Ireland and threw ourselves into writing. We had no material prepared whatsoever. At first it was a struggle because we hadn't actually counted on the fact that the tour would end and we'd have to write a new album. We didn't write any songs while we were on the tour. So we were stuck. It was a bit uninspiring actually.

Ross Marino

I used to listen to only me and go wild, which is a very selfish thing.

STEVE: We were a bit lost for a direction to take.

Was there anything from when Jim Steinman tried to produce the band that you learned and later applied to the album?

PHIL: No. It didn't work at all. It was a very wrong move on our part. We ended up having to scrap all of that and record again.

STEVE: The first two years were virtually fruitless. Phil and I both knew exactly what we wanted and we couldn't get it. I don't think he heard it the same way as we heard it. It wasn't going anywhere. We knew in our guts it was wrong but we sort of went along. I think after Jim left about five new songs appeared.

Did any of those early efforts make *Hysteria?*

STEVE: "Gods of War" came out then.

PHIL: "Animal" is a reincarnation of the original.

STEVE: We wrote "Armegeddon It" in Dublin and there's not one section that survived. The chorus wasn't strong enough so we changed the chorus. Then we thought the chorus is so strong the verse is a bit weak. We rewrote the verse and said the bridge stinks. There's not one existing note from the original, but a progression that went over about three years.

There are some great players around, but they are not doing anything they weren't doing years ago.

PHIL: The only thing the same is it's still in E.

This is the first album where Phil had a hand in writing. Where is that influence heard most prominently?

STEVE: It's all throughout the record. Phil came up with a lot of lyrics. I didn't come up with any lyrics on this album. Listen to the riff in "Rocket."

PHIL: We're not a band that says, you're the guitarist, you write the music; you're the singer, come up with the lyrics. If anyone has an idea then that's fine and good. I wrote vocal melodies as well. Instead of writing a guitar riff and putting the melody on top of it, I'd write a melody and we'd put chords underneath.

STEVE: We'd guitarize it after, in the gaps between the vocal, rather than coming up with a complicated riff and thinking, where is the vocal going to go? We'd come up with the vocal first and in the gaps we'd be putting interesting riffs and suspensions. That's something that Phil added that we'd never done before. The good thing about it is we have the capactiy to think differently. Phil will come up with a riff that I'd never even think of. Also, we can come together at some point and make it work.

What's the role of the guitar in the band's sound?

STEVE: We now approach things more like a classical orchestra. There is a part for everybody to play. It might be the simplest thing in the world, but if it sets up another part to come alive, that's what's right. It doesn't have to be difficult or complicated, as long as it makes the song live. You just have to be mature about it. We don't make any bones about it; we do whatever it takes. People thought we were crazy sitting in the studio just hitting an E string. Guys would come in and say, what the hell are those two doing? It can't be that simple. If it all comes together to make a piece of music work that's the thing. It's just using the instrument properly.

PHIL: I wouldn't say we are making a detour, but there's a lot of guitar players who play solos for the sake of self indulgent reasons. The guitar, after all, is an instrument, and it should complement others like a voice. If you can't do that then you're playing wrong. If you're getting in the way of a song with a great vocal, something is wrong.

If I spoke to you on the first album you probably wouldn't have had this attitude.

STEVE: No, but it's a good sign that we have the capacity to grow, because I know people who don't develop that. There are some great players around, but they are not doing anything they weren't doing years ago. They are playing for themselves as an ego trip. That's fine for them, but they're limiting their audience. We want to look beyond just guitar players and cover every aspect. We take a lot of pride in everything, especially guitars. Part of that is knowing when to stop.

PHIL: Another important factor that a lot of people don't realize, is that so many good front room guitar players, when put in the studio with a drum machine, can't play in time or they can't play chops. But you need to get it right. We worked hard on this stuff. It improved our playing a hell of a lot.

Rich Fuscia

STEVE: We play everything down to a click track. We think if you can get dynamics and emotion out of the sounds and the playing itself, then when you put the cymbals and drums fills on, it's going to add to it. We won't do that until there is a certain amount of energy coming out of the guitars to a straight click. Where a lot of other players bang it straight down to where there's no mistakes, we try to get more out of it than that. This is a progression on the same way we did *Pyromania*. A good example is "Love Bites," which has only two live rhythm guitars. We sat in chairs playing harmonies and different suspensions to each other through two little Gallien Kruegers. All we heard was a drum machine. We tried to go into the studio and improve on the sounds but we couldn't get the same vibe. So even though we record some songs very precisely, that we left as it was because we couldn't recreate it. It's very difficult

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because you can be playing for months and you're still playing to a guitar backing track that's so tight. When the thing starts taking shape and the backing vocals appear and the bass goes on, that's when you sloppy it up a bit. That's when the track comes to life, but you know you're playing to a solid foundation. If it starts wavering on the backing track it's only going to get sloppier from there on. When the backing track is rock solid it's the reverse, and things can get even better.

PHIL: A lot of the experimenting we did individually. There were some things where we played live together. On the "Rocket" solo we got the solo worked out and we played the same solo. We made it purposely sloppy. But it was done first take.

STEVE: The actual backing track was so rigid that we wanted to sloppy it up. The solos we played in unison and one note out of 10 in harmony. I'd be wanging it, bending it into tune. We'd have different spinoffs. I'd add a totally different delay to what Phil was using. It created a wash in the solo. The solo in "Hysteria" was done live.

PHIL: The rideout section on "Hysteria" as well.

When you're so meticulous where is the spontaneous spirit of rock 'n' roll?

PHIL: An album is immortal. It lasts for a lifetime. A night's show comes and goes, so you can be spontaneous. But you've really got to make sure the album is right.

STEVE: We definitely separate playing live from the studio. It's two entirely different approaches. There's all that atmosphere live. You're buzzed up, there's a lot of people there. In the studio you're playing to four walls. You have to create an atmosphere. In the control room we'd put the lights off and get it moody.

PHIL: Live is a totally different thing. You expect mistakes and to be sweaty and for your voice to go out of tune and to bend notes out of tune now and again. That's what makes it live.

STEVE: If you do it live exactly the way it is on record, that's the reverse. I'd have to put a Strat down and pick up a Les Paul for the bridge and after the bridge take that guitar off and play a Gretsch. Within the songs themselves, some passages have four counter melodies going on underneath the vocal. That's four different guitar parts. There's no way, between the two of us, that we can play that. What we do is pick out the most featured parts and condense the two parts into one. It's not cheating, but we don't try and get it exact. We pick out what people hear on the record and play it. We do get it pretty close.

PHIL: What we lack from that is definitely made up for in energy. During the five months the album took to mix we did some B sides and started rehearsing. We rehearse until we can do it in our sleep. The main thing is when we started rehearsing these songs they were physically impossible to do. We rehearsed so much we actually got it. We raised our standard.

STEVE: The fun comes after we get it automatic because you don't have to think about it too much. Then you can experiment and things change nightly. On this tour we now have the ability to chop and change songs every night, which we never did before. We rehearsed far more songs than we actually play. There is a lot of contact, rather than saying it's like this on the record and that's it. It might be totally different the night after that. We might not even play that song. We learned that from Prince. It makes it exciting for us as well as the audience. I'm not the biggest Prince fan in the world, but I do like some of his stuff and the professional way he presents a show. It's even down to the way he works to put a show together behind the scenes. He keeps his crew in order and there's no drinking until after a show. We let a lot of things

Continued on Page 113

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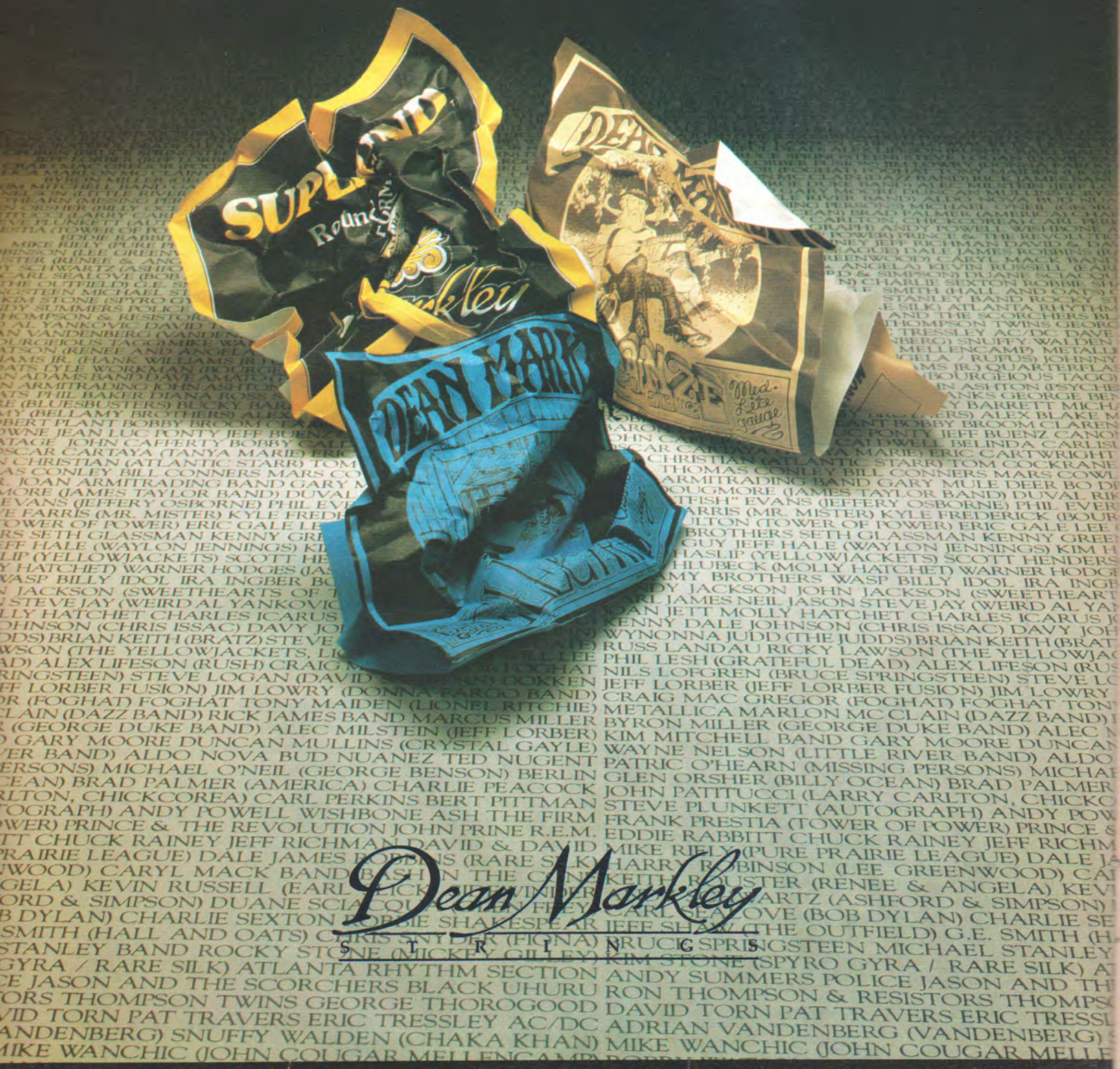

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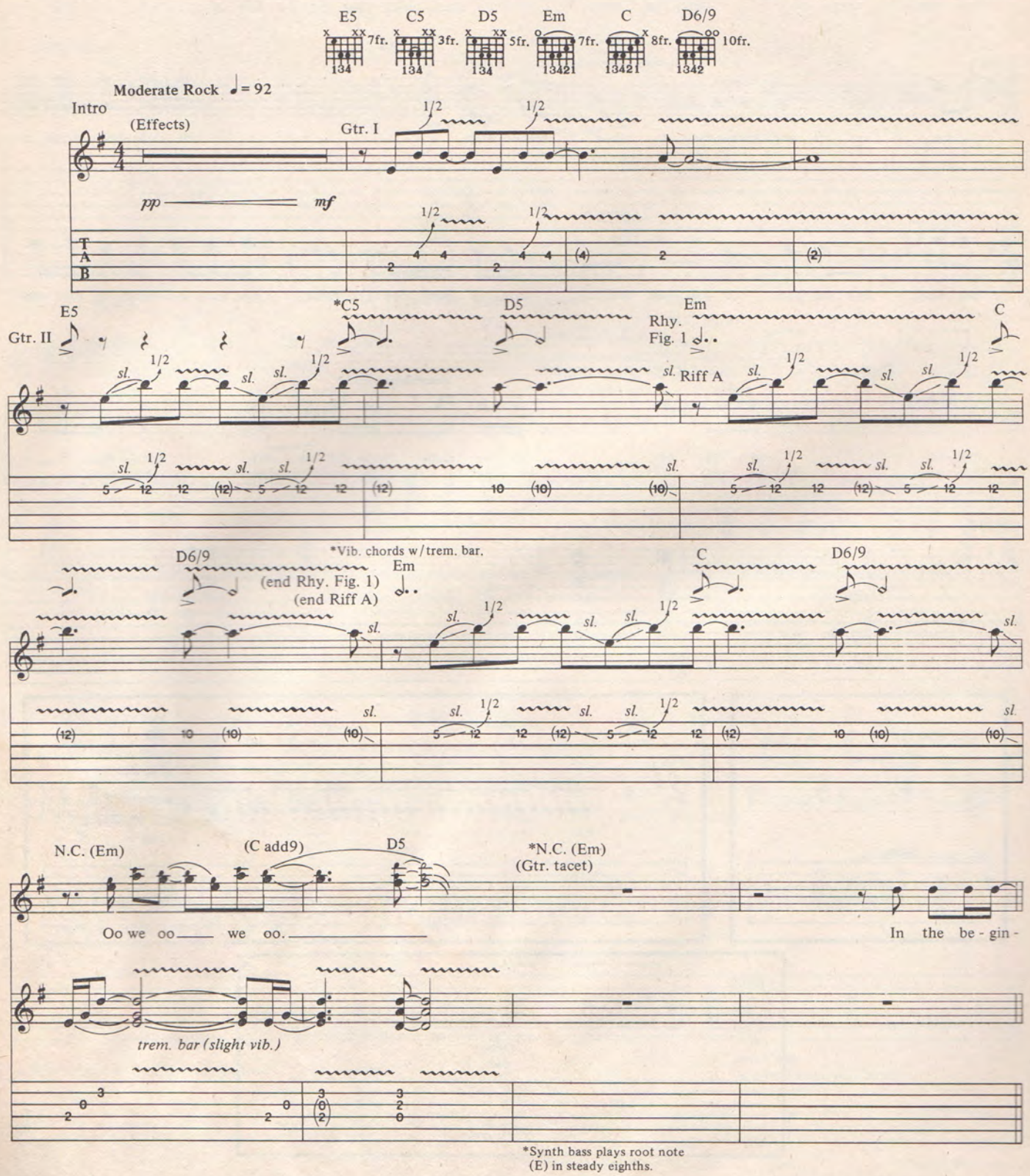
Tablature Explanation page 23

WOMEN

As Recorded by Def Leppard

(From the album HYSTERIA/Polygram Records)

Words and Music by
Steve Clark, Phil Collen,
Mutt Lange and Rick Savage



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1st Verse

N.C. (Em)

ning,_ *(w/echo repeats)* God made the land._____ Then he made the wa-

w/Fill 1 w/Fill 2

ter, and crea-tures, then he made_ man._ He was born with a

w/Fill 3

pas-sion,_ love and hate, a rest-less feel-in', with a need_ for a mate._ But there was some-thin' that was

(Em7) (D/E) (C/E) (Em) (Em7) (D/E)

miss-in', some-thin' lost, so he came with the an-swer, here's what it__

(2nd time) hun-ger, an ap-pe-tite, and fill-in' with e-mo-tion, he took a__

Gtr. I

Let ring-----| Let ring--| Let ring-|

Fill 1 (Gtr. I)

Harm. *(8va)*

Harm.

Fill 2

Full

Gtr. II

Gtr. I

P.M.

p *cresc.* *f*

Full *sl.*

sl.

Fill 3

Harm. *(8va)*

trem. bar.

Harm.

(E5) C5 C(♭5)(no 3rd) C5 C(♭5)(no 3rd)

cost:_ One part love,_____ one part wild, one part
bite._ It was (a) one part love,_____ one part child, one part

(2nd time) Riff B

sl. Let ring *f* *trem. bar*

sl.

Dsus4 D Gtr. I plays Rhy. Fill 1 2nd time C/D D Chorus N.C. (Em)

la - dy, one part child. I give you. . .
love, one part wild, (Bkgd. voc.) Wom - en, wom - en.

sl. (end Riff B) 1/4 1/4

sl. 1/4 1/4

2nd time to Coda

(G5) (A5) C D

(1st, 3rd times) Lots of pret - ty wom - en. They can't live with - out_ them.
(2nd, 4th times) Lots of pret - ty_____ wom - en. Men,_ men._

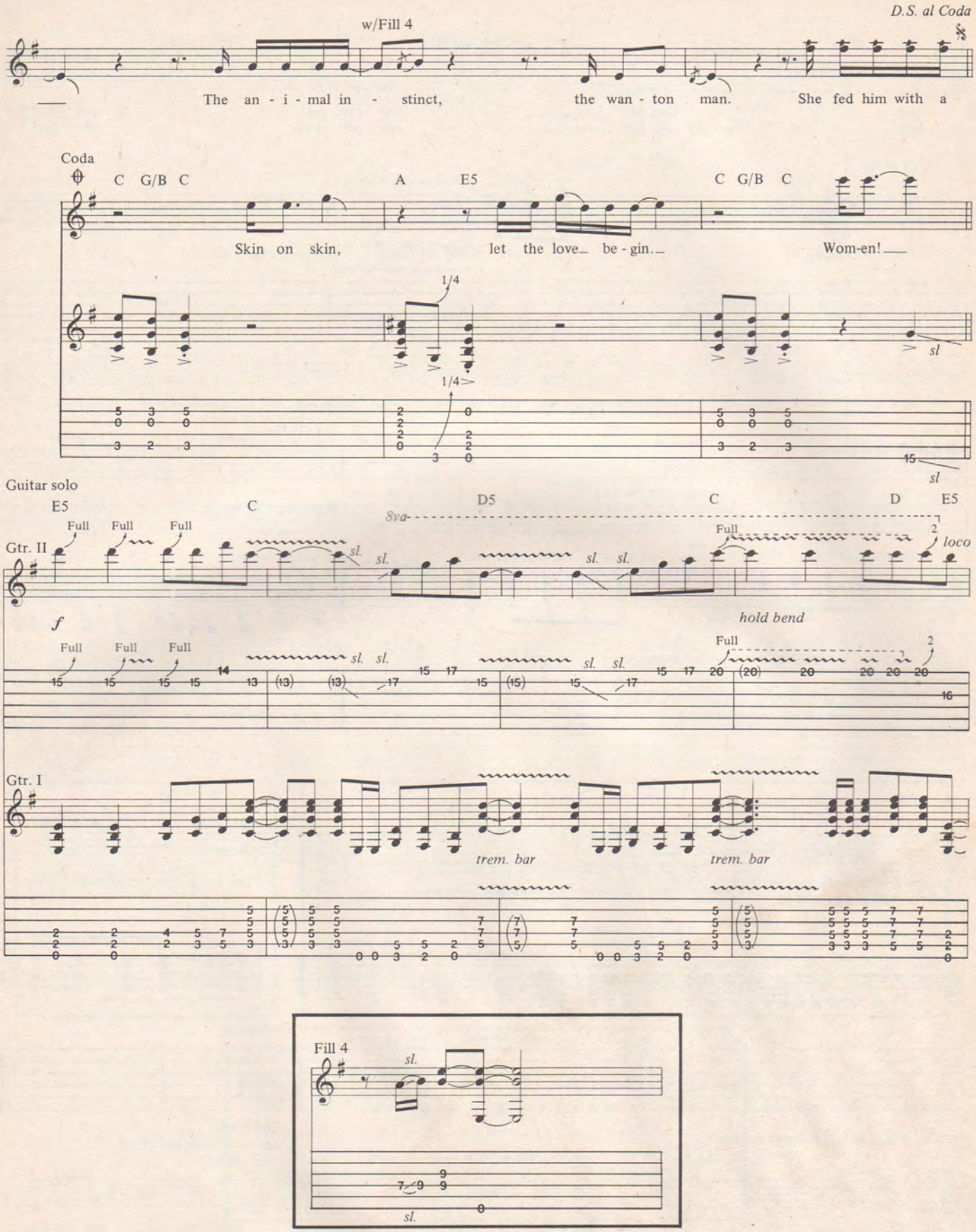
1/4 1/4

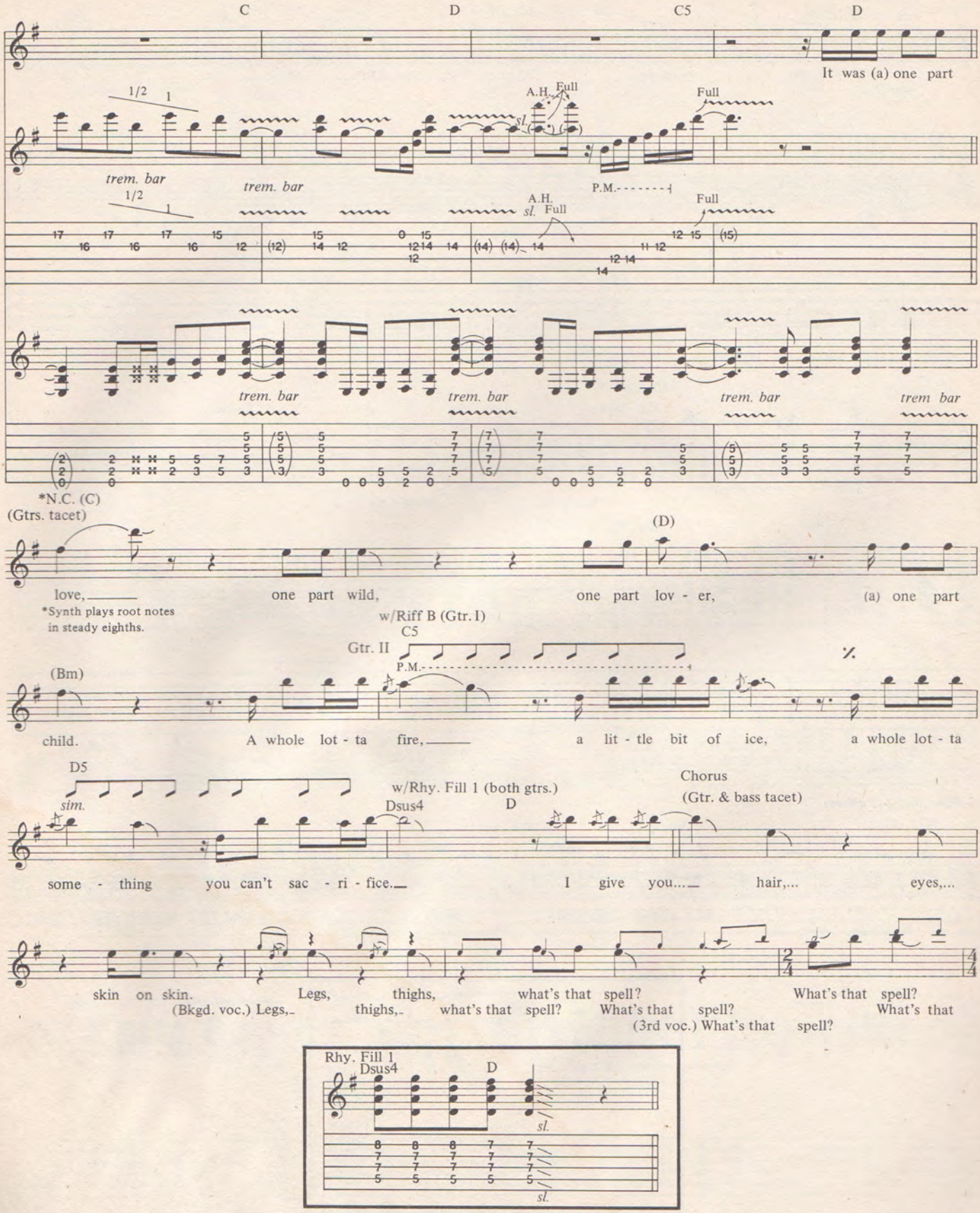
1/4 1/4

w/Rhy. Fig. 1 & Riff A *(both 2 times)*

Em C D6/9 Em C D6/9 2nd Verse (w/synth bass; gtr. tacet) N.C. (Em)

And in the gar - den,_ lust be - gan._


D.S. al Coda
w/Fill 4
The an - i - mal in - stinct, the wan - ton man. She fed him with a
Coda
C G/B C
A E5
C G/B C
Skin on skin, let the love be - gin. Wom-en!
1/4
sl
Guitar solo
E5
C
D5
C
D
E5
8va
Full
Gtr. II
sl.
loco
hold bend
f
Gtr. I
trem. bar
Fill 4


C
D
C5
D
It was (a) one part
1/2
1
A.H.
Full
sl.
Full
trem. bar
P.M.
*N.C. (C)
(Gtrs. tacet)
(D)
love,
one part wild,
one part lov - er,
(a) one part
*Synth plays root notes in steady eighths.
w/Riff B (Gtr. I)
C5
Gtr. II
(Bm)
child.
A whole lot - ta fire,
a lit - tle bit of ice,
a whole lot - ta
D5
sim.
w/Rhy. Fill 1 (both gtrs.)
Dsus4
D
Chorus
(Gtr. & bass tacet)
some - thing you can't sac - ri - fice.
I give you...
hair,...
eyes,...
skin on skin.
Legs, thighs, what's that spell?
What's that spell?
(Bkgd. voc.) Legs, thighs, what's that spell?
What's that spell?
What's that
(3rd voc.) What's that spell?
Rhy. Fill 1
Dsus4
D
sl.

E5 G5 w/Fill 5 (Gtr. II) N.C. (A5)

Wom - en, wom - en. Oh! *(echo repeat)* Oh! Oh! Oh! Oh!

spell?

Gtr. I 1/4 1/4 *trem. bar*

C D Chorus N.C. (Em) C5 Dsus2

Oh. Wom - en, call - in' ev - 'ry girl.

Wom - en, wom - en.

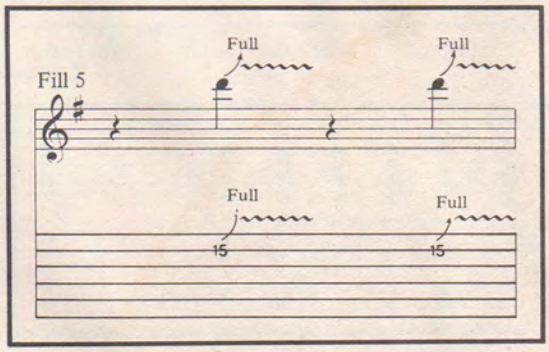
Rhy. Fig. 2 1/2 1/4 *trem. bar*

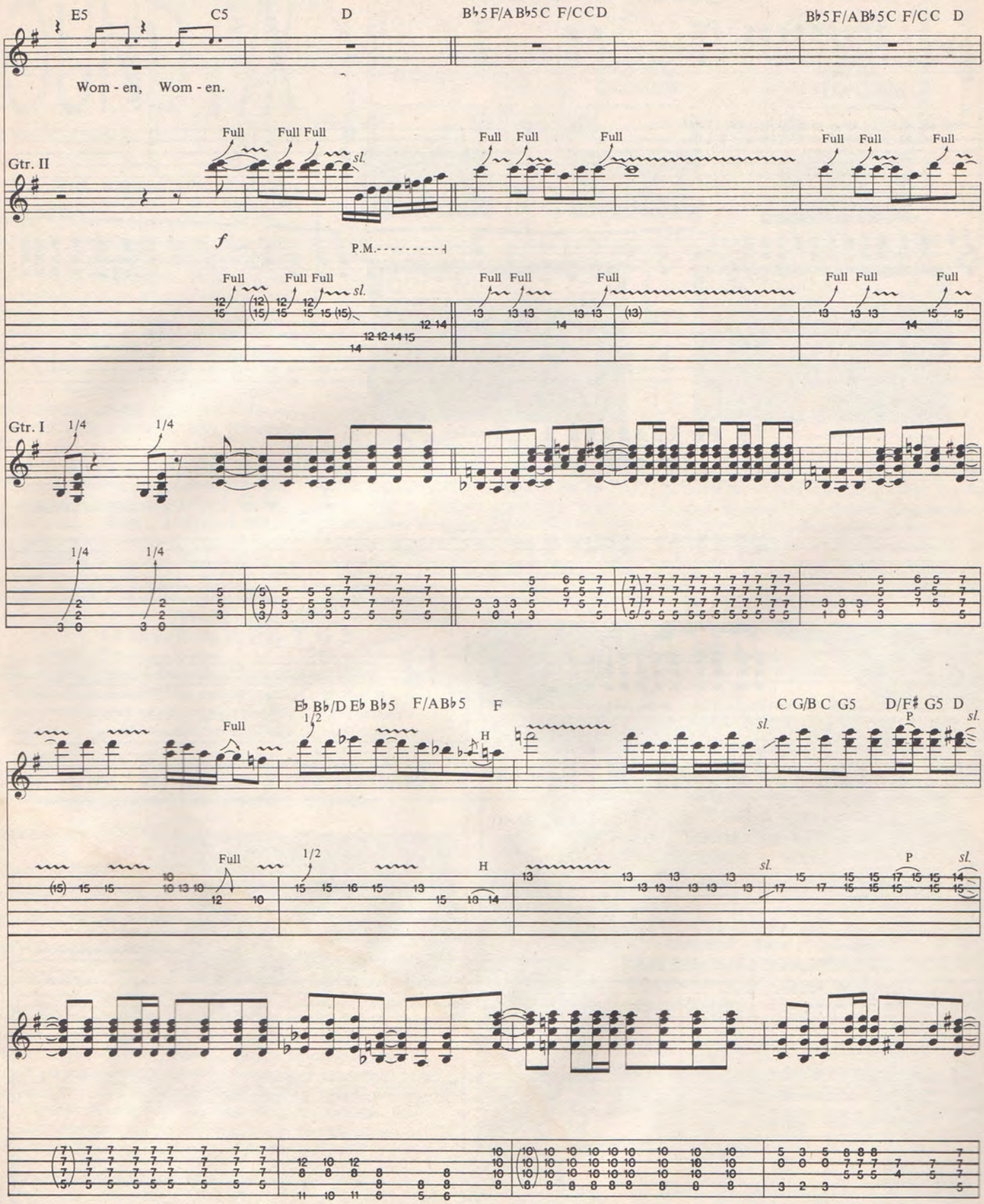
w/Rhy. Fig. 2 *(2 times)*

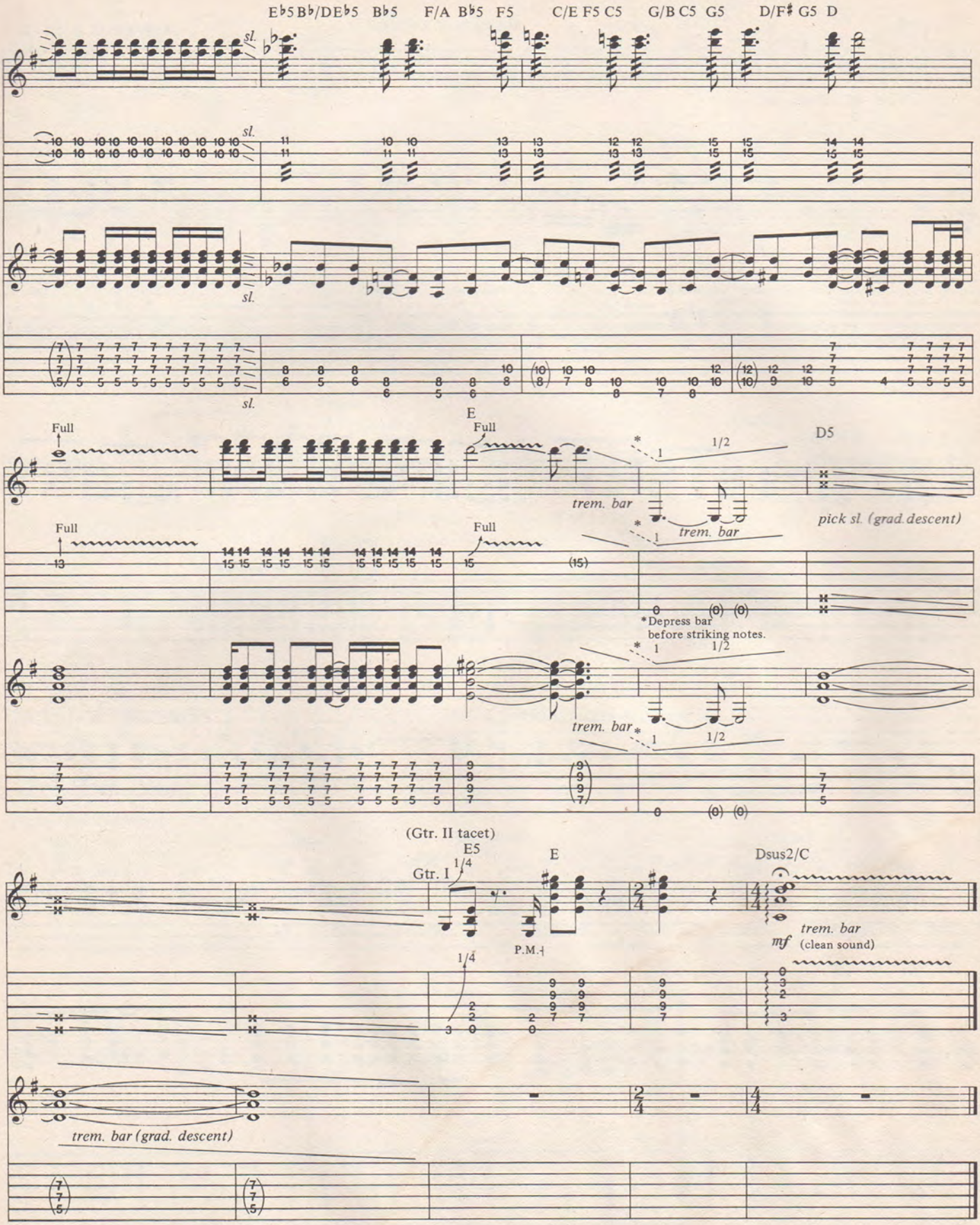
N.C. (Em) C Dsus2 N.C. (Em) C5 Dsus2

All a - round the world. Wom - en, Oh, we can't live with - out them.

Wom - en, wom - en. Wom - en, wom - en.



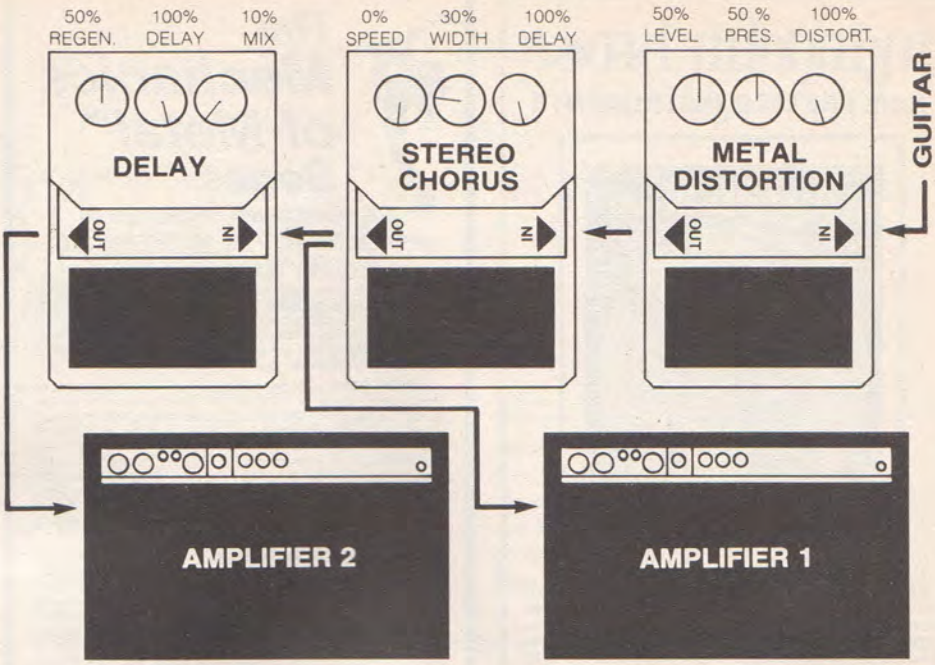

E5 C5 D B♭5 F/A B♭5 C F/C C D B♭5 F/A B♭5 C F/C C D
Wom - en, Wom - en.
Gtr. II
Full Full Full sl.
f
P.M.
Gtr. I
1/4
E♭ B♭/D E♭ B♭5 F/A B♭5 F
1/2
H
C G/B C G5 D/F♯ G5 D
P
sl.


E♭5 B♭/DE♭5 B♭5 F/A B♭5 F5 C/E F5 C5 G/B C5 G5 D/F♯ G5 D
sl.
Full
E
D5
trem. bar
pick sl. (grad. descent)
*Depress bar before striking notes.
1/2
(Gtr. II tacet)
Gtr. I
E5
1/4
P.M.
Dsus2/C
mf
(clean sound)
trem. bar (grad. descent)

"WOMEN," DEF LEPPARD

SOUND F/X

By Dean Stubbs



After a hiatus of four years, Def Leppard came back with a tour de force album, *Hysteria*. After all the mishaps of those four years, the album is a tribute to the group's optimism, determination and musical strength. Putting *Hysteria* together with as much care as Tom Scholz takes with a Boston release; guitarists Steve Clark and Phil Collen were extremely critical of their parts and their sound. Clark endorses Gibson guitars and Kahler tremolos and plays through Randall amps. Collen opted for a Jackson Soloist with a Kahler and Randall amps.

"Women" is a sophisticated rocker with the solo on the end rather than the usual after the second chorus formula. I've illustrated a stereo amplified setup which gives a fullness and space to the sound that mono cannot. The approximation of Leppard's guitar sound begins with a metal type distortion effect with the distortion set at full blast. The presence control on the distortion effect is set at about 50%, which as an EQ gives you a neutral tone. Be sure to balance the level control so that the output level is about the same as the input level when the effect is switched in-and-out.

The Stereo Chorus effect is set for a very slow, narrow sweep. One of the stereo outputs of the chorus is sent straight to an amplifier. The other stereo output is sent to a delay. The delay's time should be adjusted to fit the tempo of the song to avoid a repeat on an off beat. The pedal here is arbitrarily shown at 100%. In a mono setup eliminate the delay pedal altogether.

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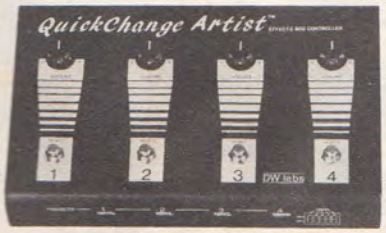

patent pending

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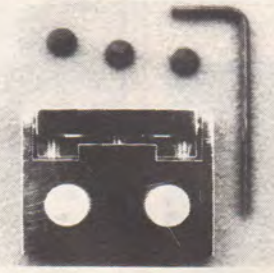

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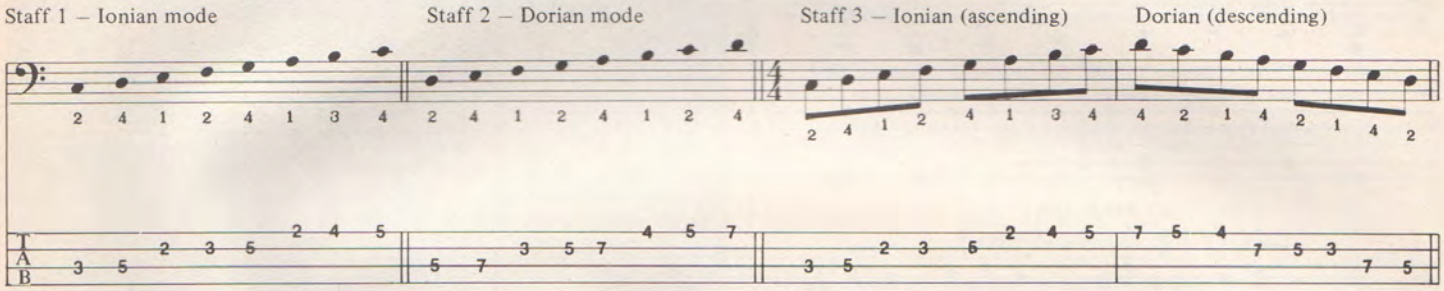
FINGER EXERCISES

BASS SECRETS

By Randy Coven

This month's column features two types of finger exercises. Staff 1 shows the Ionian mode, or the major scale, which all the modes are based on. Staff 2 shows the Dorian mode, which is a minor scale built from the second degree of the Ionian mode. A good example of the sound of the Dorian mode is the guitar solo from "Voodoo Chile Slight Return," by Jimi Hendrix, which is based on E Dorian. Staff 3 shows two modes in combination by ascending on the Ionian and descending on the Dorian. Use this as a way to get yourself out of one position and as a tool for soloing and learning keys at the same time.



ATONAL SCAT SINGING

GUITAR SECRETS

By Joe Satriani

With a title like Atonal Scat Singing, you can be sure this is not going to be your average Guitar Secrets installment. This time I want to show you a perplexing ear-training endurance exercise that will bring together the imagination, the mind and the instrument. This exercise comes to us courtesy of Lenny Tristano, 'The Father of Cool Jazz,' the first to record free-form jazz, a brilliant pianist-composer who bopped with the best. He taught his students to memorize everything, to embrace discipline, and above all, to play only what you *want* to play. I was once a student of Lennie Tristano's and I will never forget the experience.

For the exercise, set the metronome at 60. Using eighth notes, play randomly anywhere and everywhere on the fretboard. Use down strokes. You must keep this up without stopping for approximately three minutes. As you play, try to anticipate what each note will sound like. Do not play cliches or familiar patterns. Think and play in free-form. No style, just notes. When you pass the three minute mark, start singing the notes you are playing. You can use any one syllable sound you like. Keep this up for a few minutes or until you cannot continue further. This exercise is a strange and beautiful thing. I'm consistently impressed with how it always makes me feel closer to the sound of music.

Thank you Lennie Tristano.

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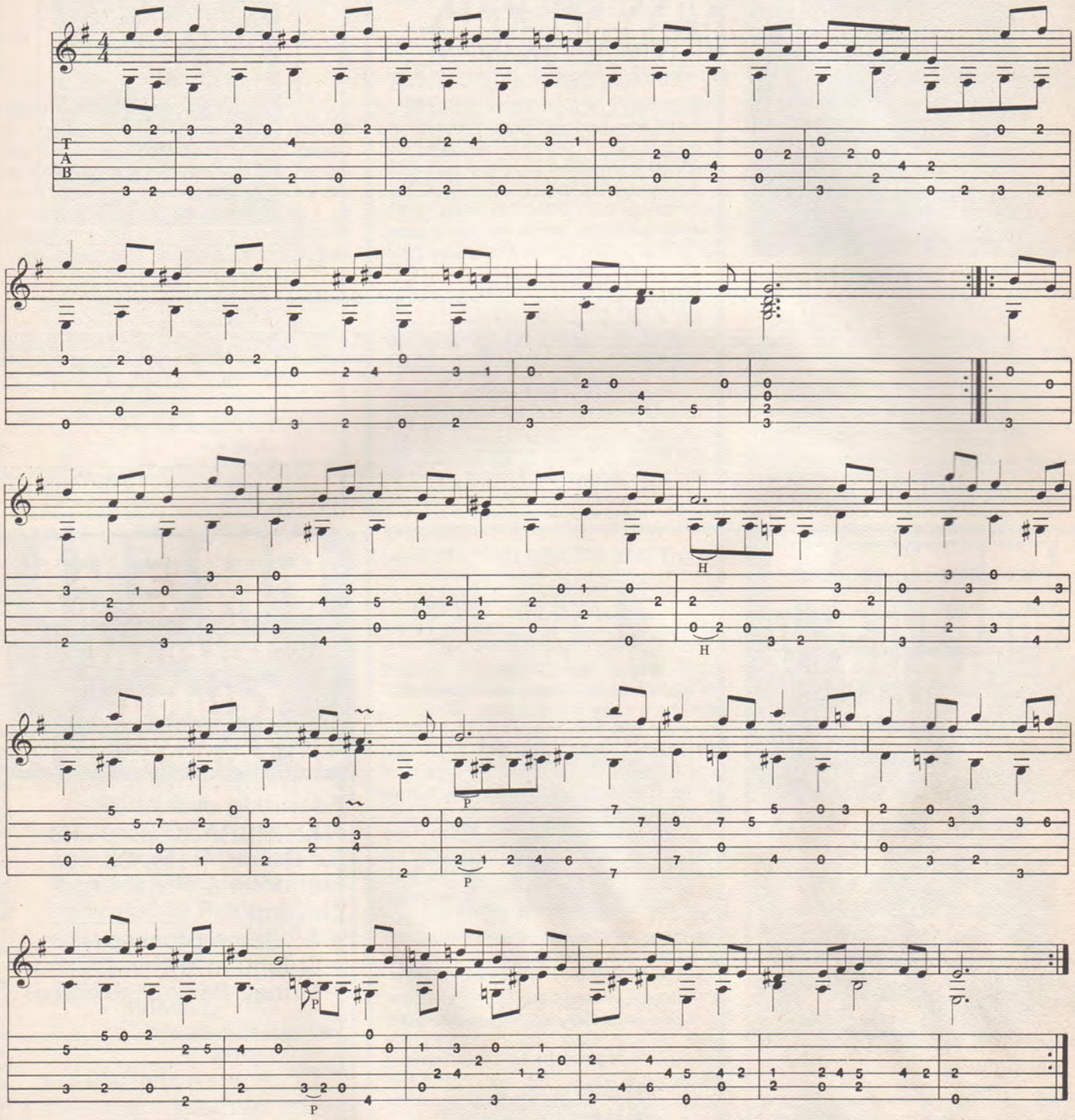

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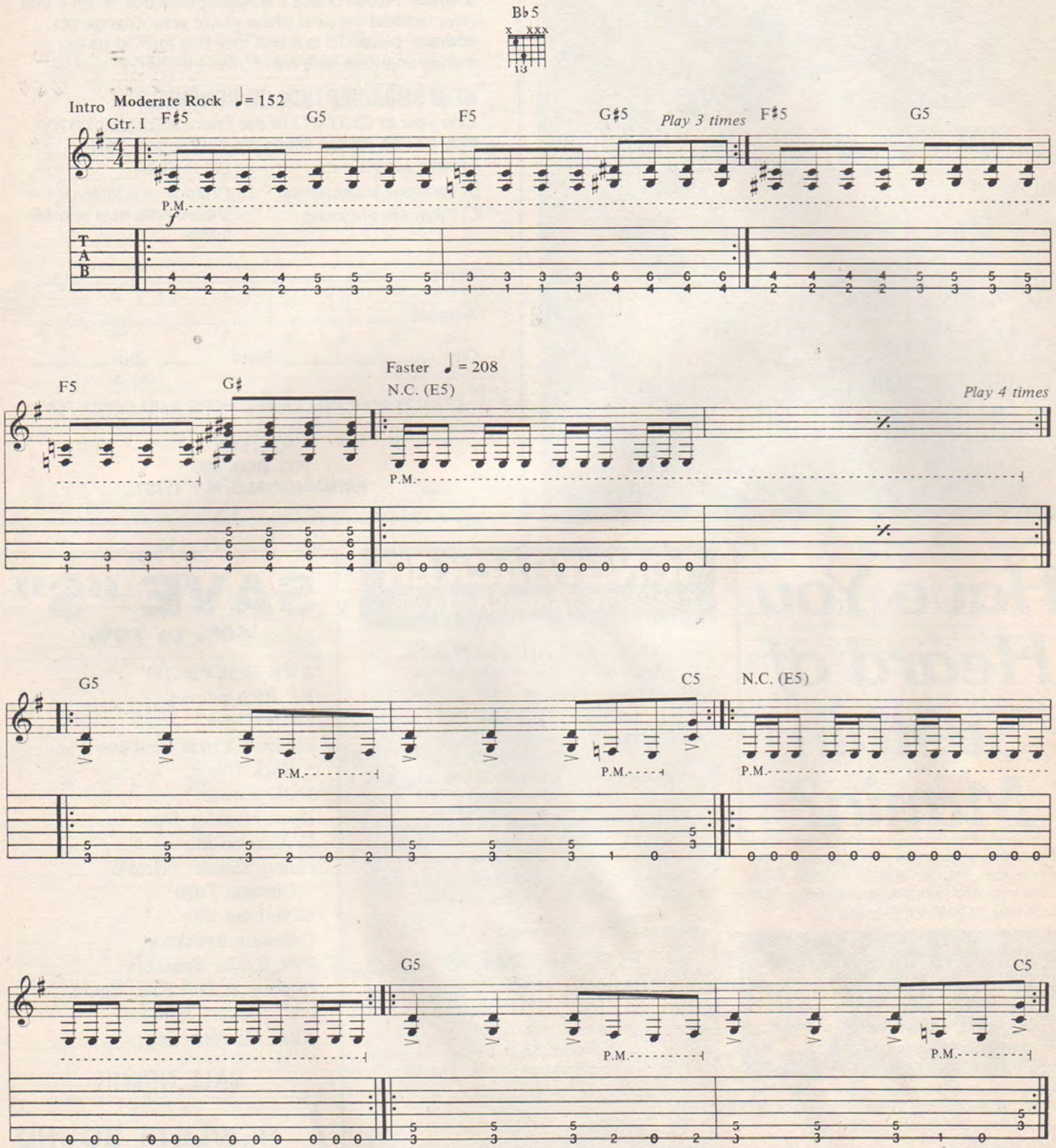

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1st Verse

E5

All A - mer - i - can,_ e - vil game_ of ex - tor - tion._

Rhy. Fig. 1

P.M.

(end Rhy. Fig. 1)

G5 C5 G5 C5

P.M. P.M.

w/Rhy. Fig. 1 *(3 times)*

E5

Sick old_ man,_ and who would guess_ he was once_ S. S.?_

G5 C5 G5 C5 E5

A dead - ly fas - ci - na -

tion of a man's mad so - lu - tion._

G5 C5

G5 C5 E5

Six mil - lion dead,_ poi - son tales_ pol - lute_

G5 C5 G5 C5

_ his head._

w/Fill 1 2nd time;
w/Fill 2 3rd time.

E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5 E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5

Tell me a sto - ry, will ya, will ya? A real good sto - ry. I won't leave till ya

E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5 E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5

spill your guts,_ old man._ Leave out an - y se - crets hid - ing in the...

Chorus

N.C. (E5) (A5) (E5) B♭5

1. An - y skel - e - tons,_ all your oth - er sins,_ an - y skel - e - tons_ in the clos - et.
2. An - y skel - e - tons,_ an - y mis - for - tunes,_ an - y skel - e - tons_ hid - ing in the clos - et.

Rhy. Fig. 2 (end Rhy Fig. 2)

P P.M. sl. P.M. sl. P sl. P sl. P.M. sl.

P sl. sl. P sl. P sl. sl.

Fill 1 (Gtr.II)

sl. (14) sl.

Fill 2 (Gtr. II)

f trem. bar

w/Rhy. Fig. 2

3rd time to Coda II

N.C. (E5) (A5) (E5) B♭5

An - y skel - e - tons?

w/Rhy. Fig. 2 (1st 3 bars only)

2nd time to Coda I

N.C. (E5) (A5) (E5) B♭5

P.M.

An - y skel - e - tons? In the

N.C.(E5) G5 C5

clos - et.

P.M. P.M. P.M.

2nd Verse

w/Rhy. Fig. 1 *(4 times)*

E5

It's in - san - i - ty, pup - pet mas - ter - boy or Na - zi?

Gtr.II G5 C5 G5 C5

P.M.

f

Full Full

P

E5

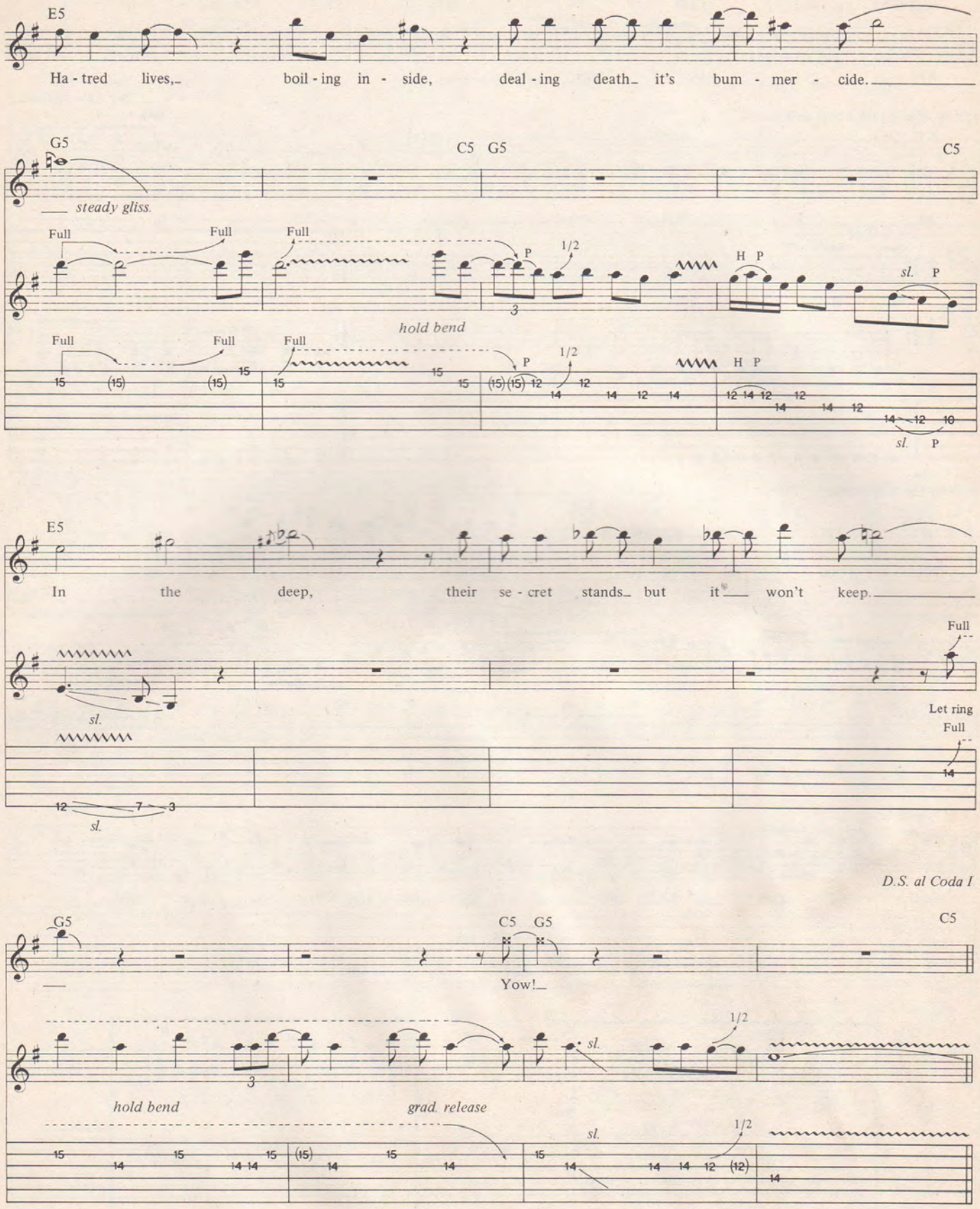
Apt pu - pil, he hears the screams, night - mares turn - in' to wet dreams.

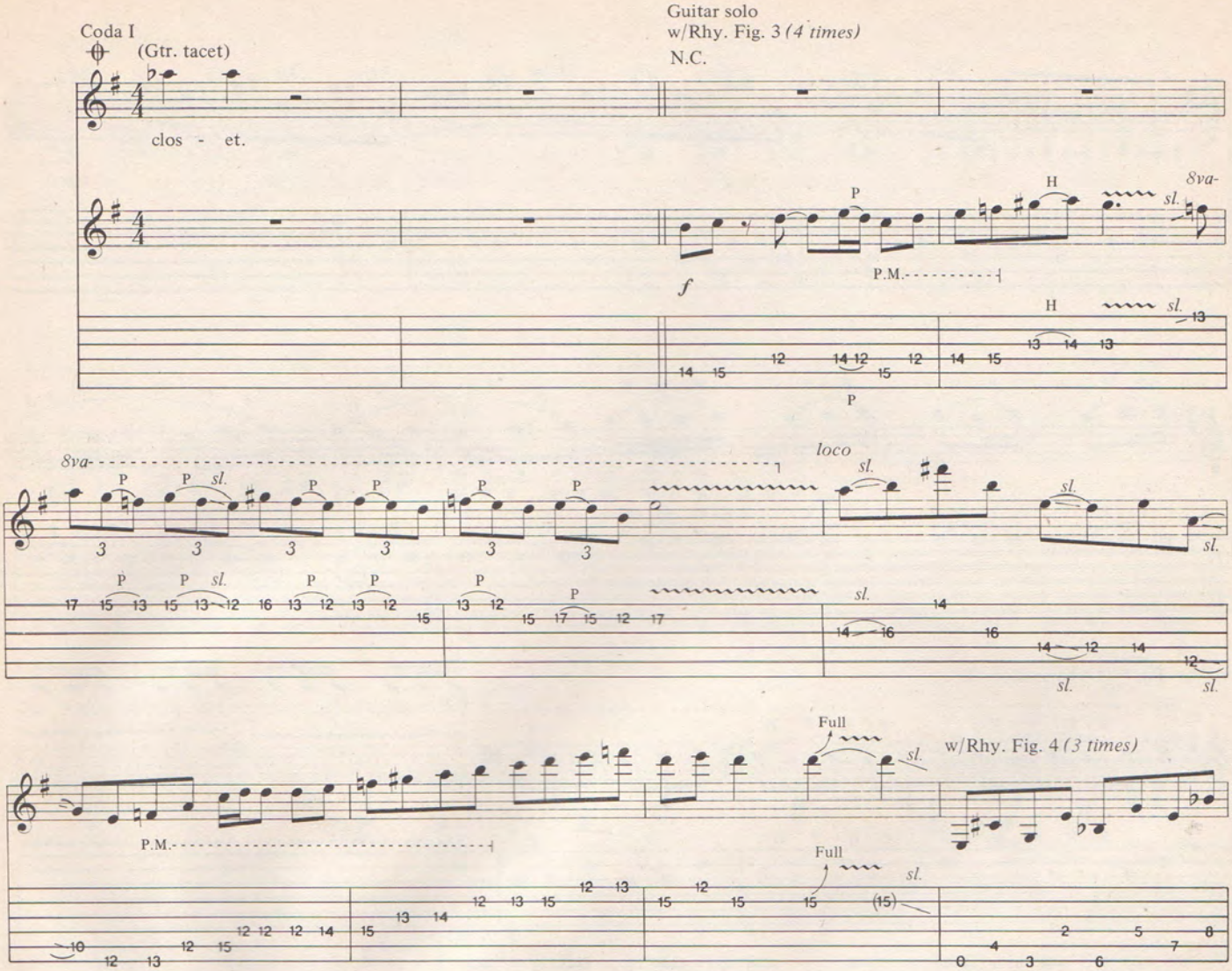
G5 C5 G5 C5

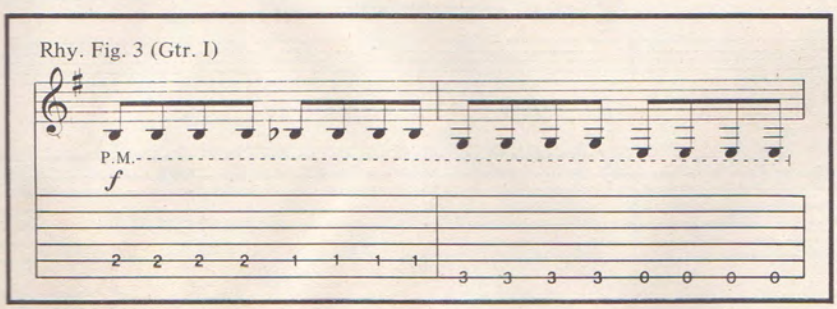
8va 1/2 3 Full *loco* P P P P H H *sl.*

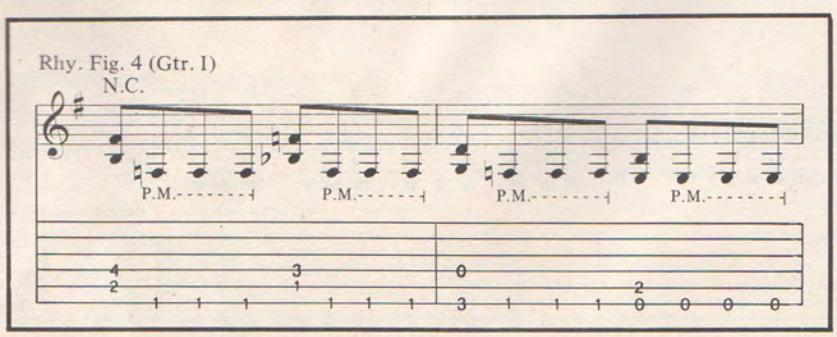
1/2 Full P P P P H H

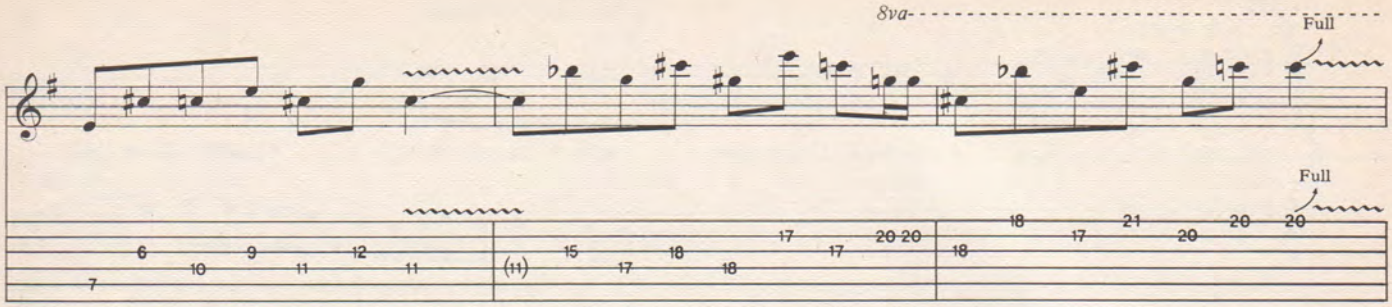
sl.

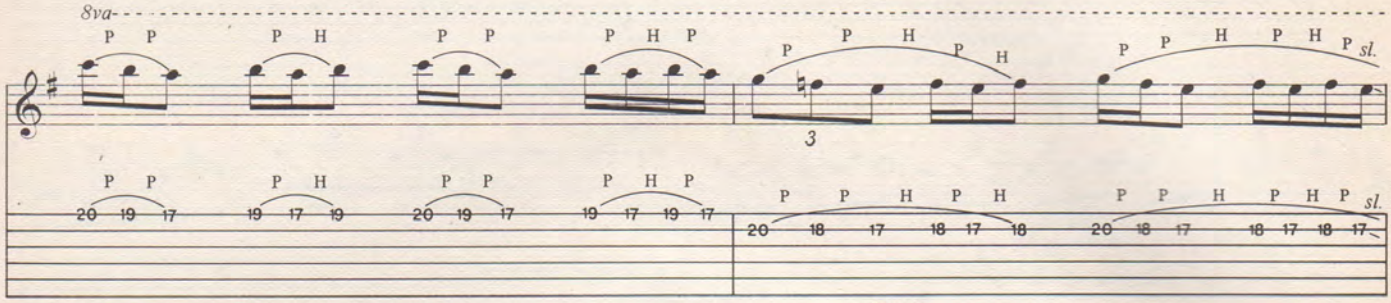

E5
Ha - tred lives, boil - ing in - side, deal - ing death it's bum - mer - cide.
G5
C5 G5
C5
steady gliss.
Full
Full
Full
P
1/2
H P
sl. P
hold bend
Full
Full
Full
P
1/2
H P
sl. P
E5
In the deep, their se - cret stands but it won't keep.
Full
sl.
Let ring
Full
sl.
D.S. al Coda I
G5
C5 G5
C5
Yow!
1/2
sl.
hold bend
grad. release
sl.
1/2

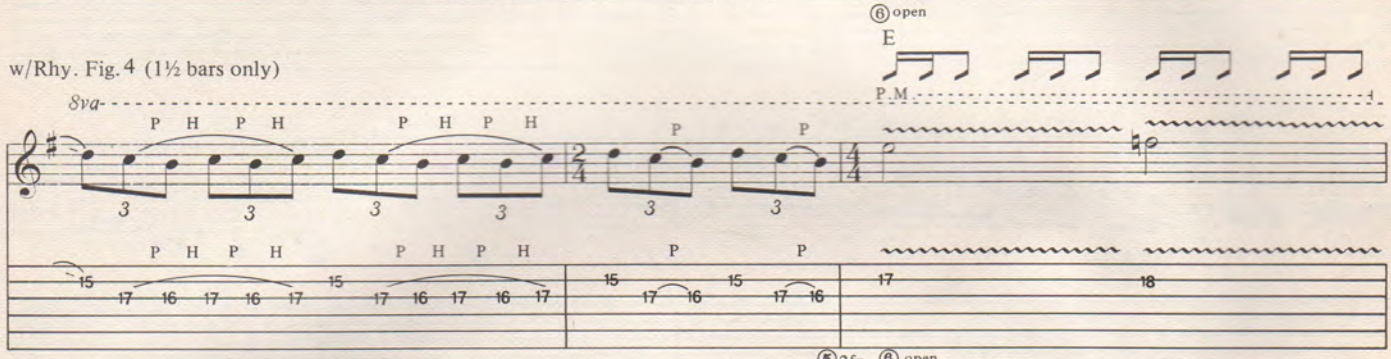

Coda I
(Gtr. tacet)
clos - et.
Guitar solo
w/Rhy. Fig. 3 (4 times)
N.C.
P.M.
8va
loco
Full
w/Rhy. Fig. 4 (3 times)

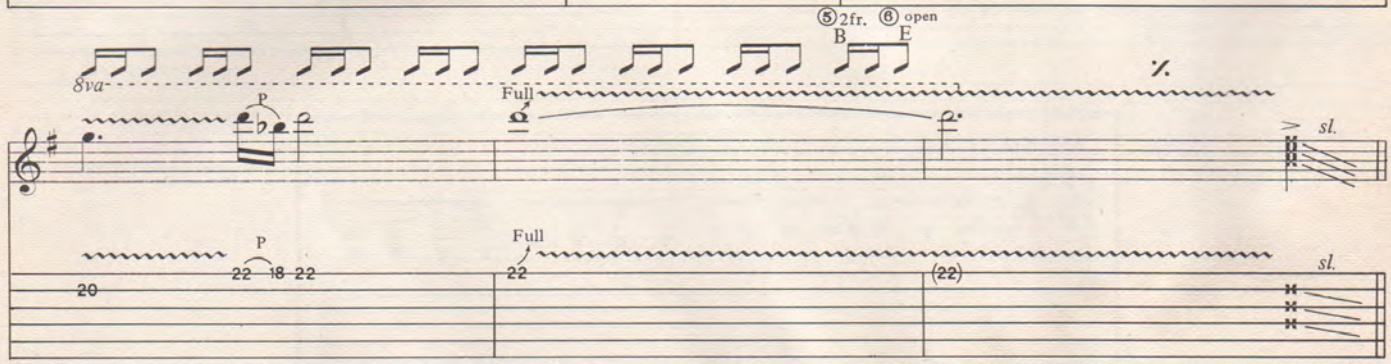

Rhy. Fig. 3 (Gtr. I)
P.M.

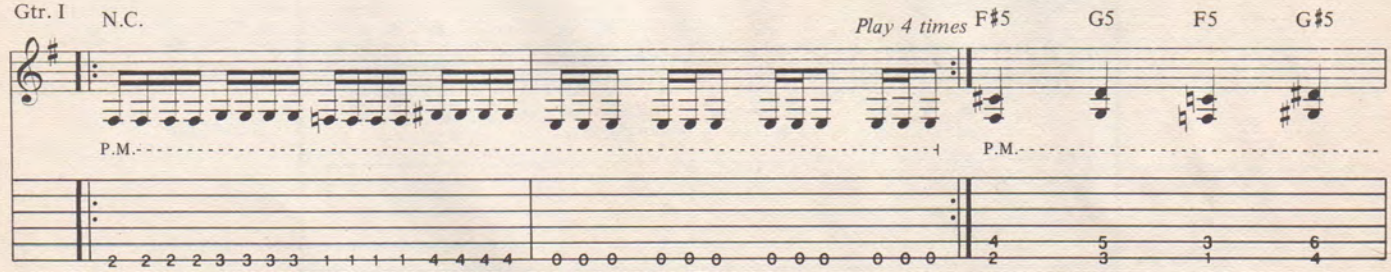

Rhy. Fig. 4 (Gtr. I)
N.C.
P.M.

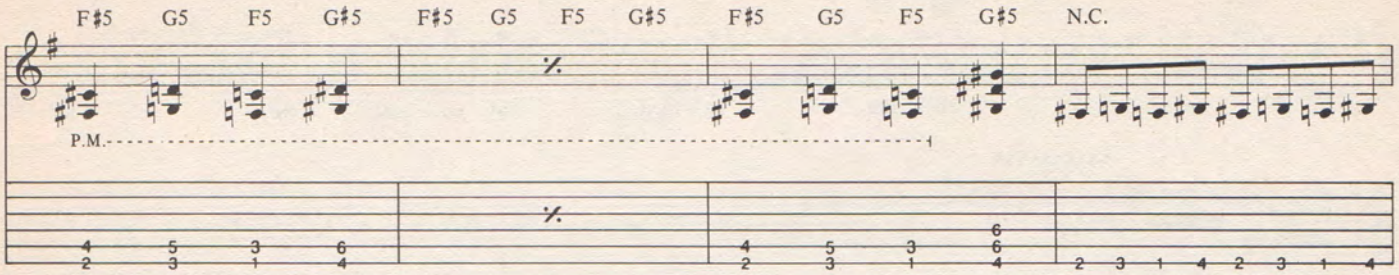

8va
Full
Full

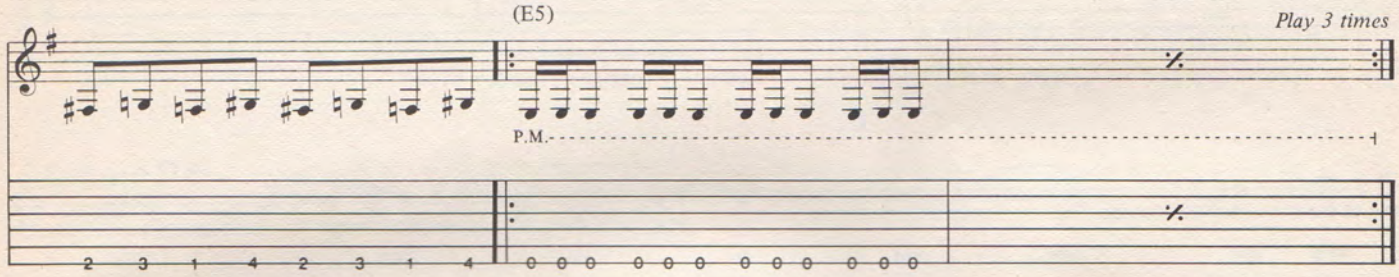

8va
P P
P H
P P
P H P
P P H P H
P P H P H P sl.

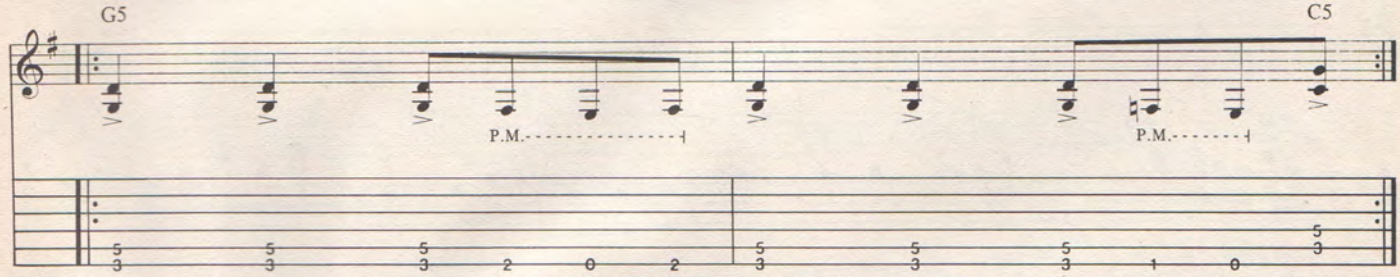

w/Rhy. Fig. 4 (1½ bars only)
6 open
E
P.M.
8va
P H P H
P H P H
P
P


5 2fr. 6 open
B E
8va
Full
P
sl.
Full
P
sl.

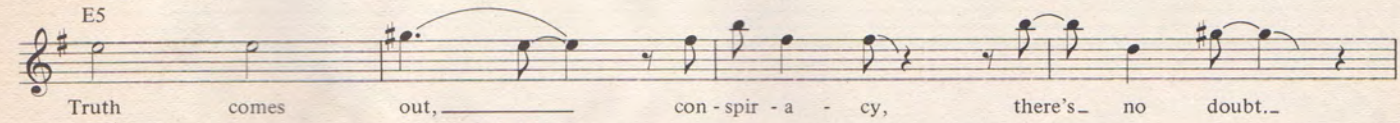

Gtr. I
N.C.
Play 4 times
F♯5
G5
F5
G♯5
P.M.
P.M.

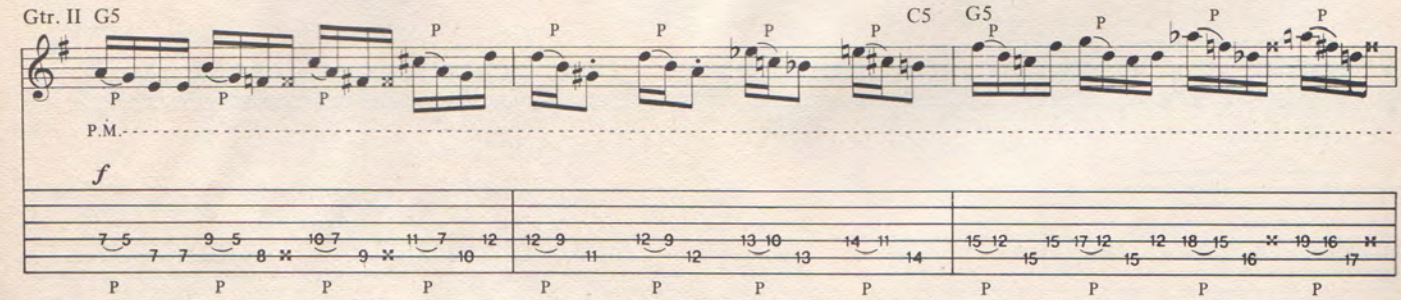


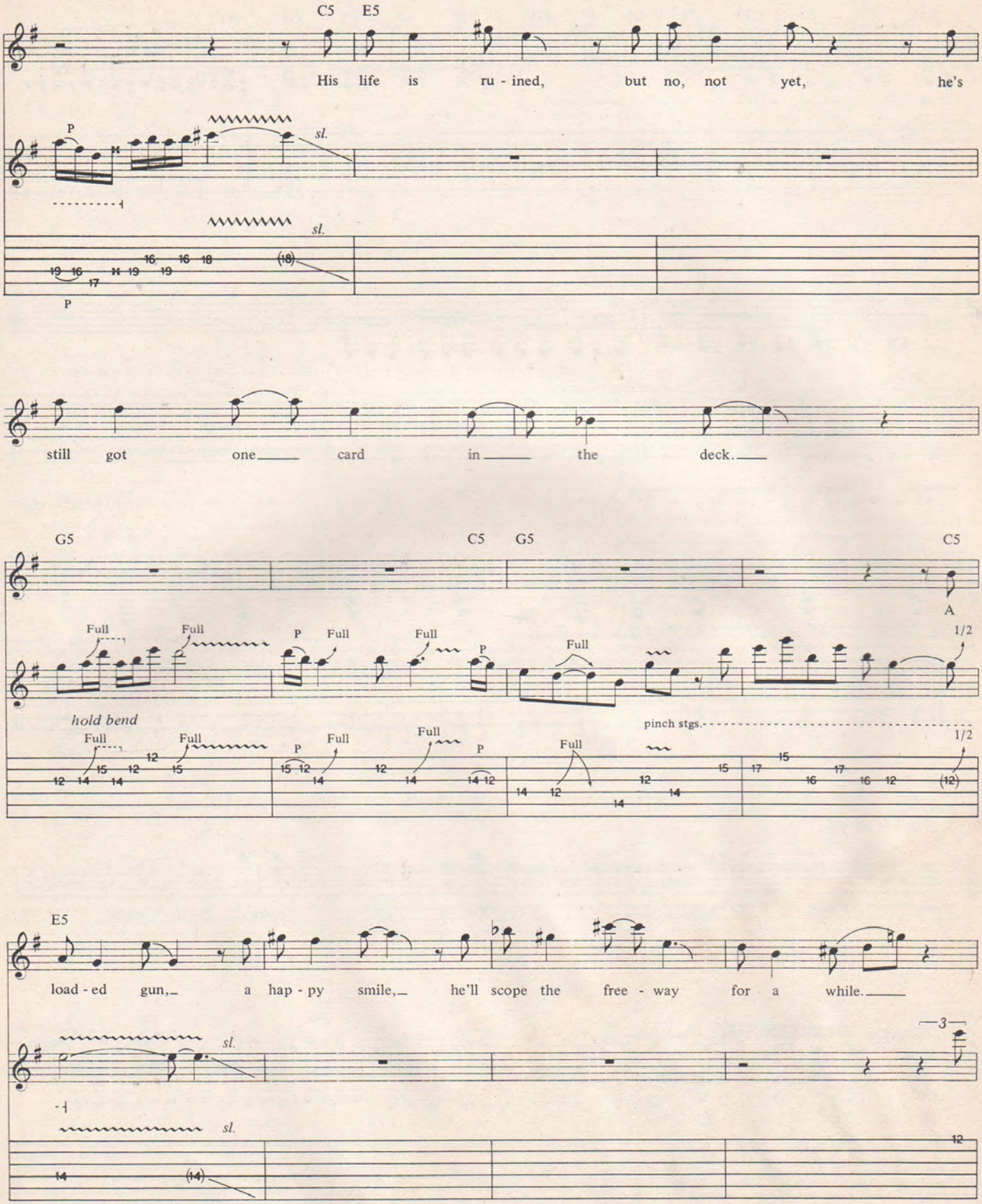


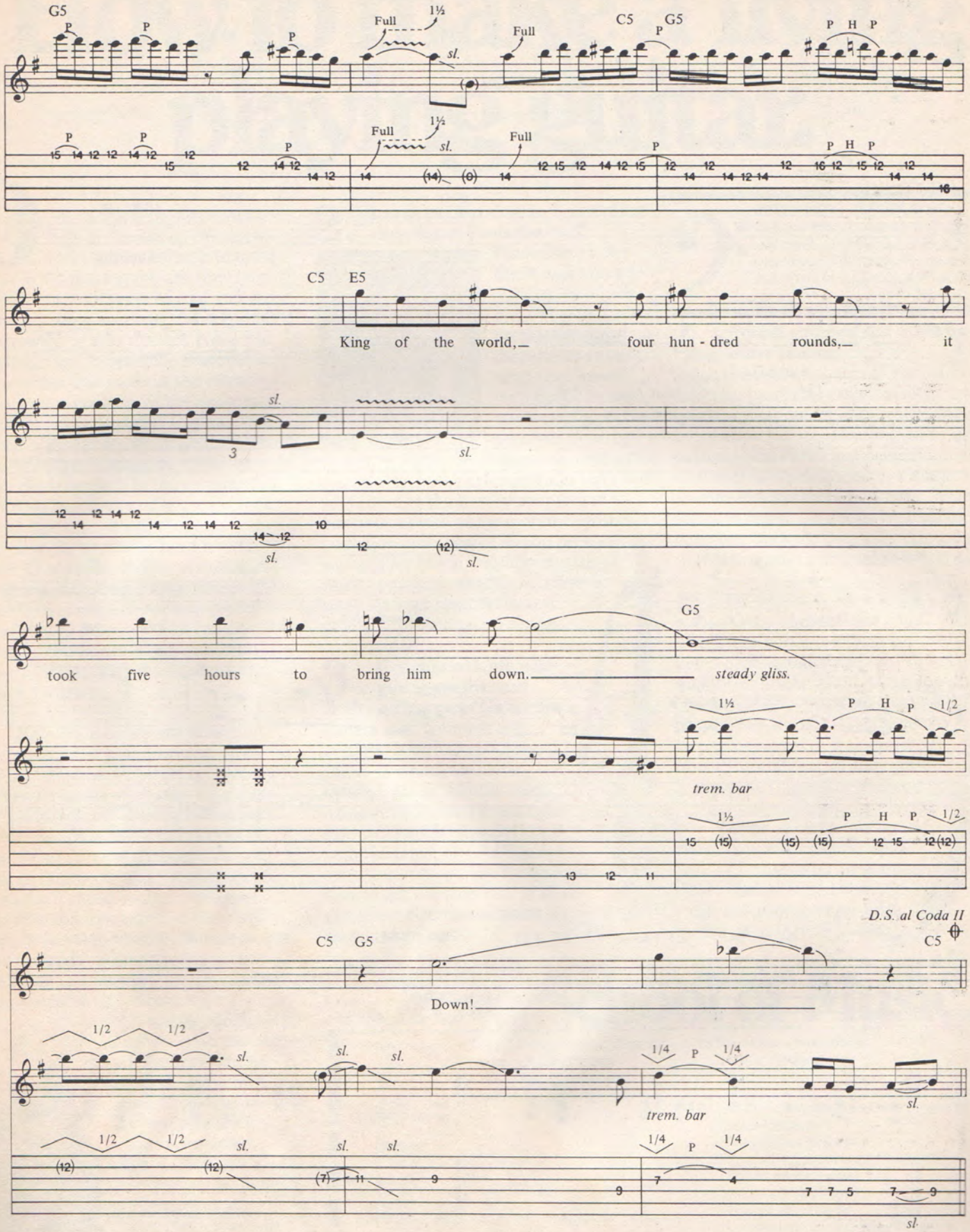


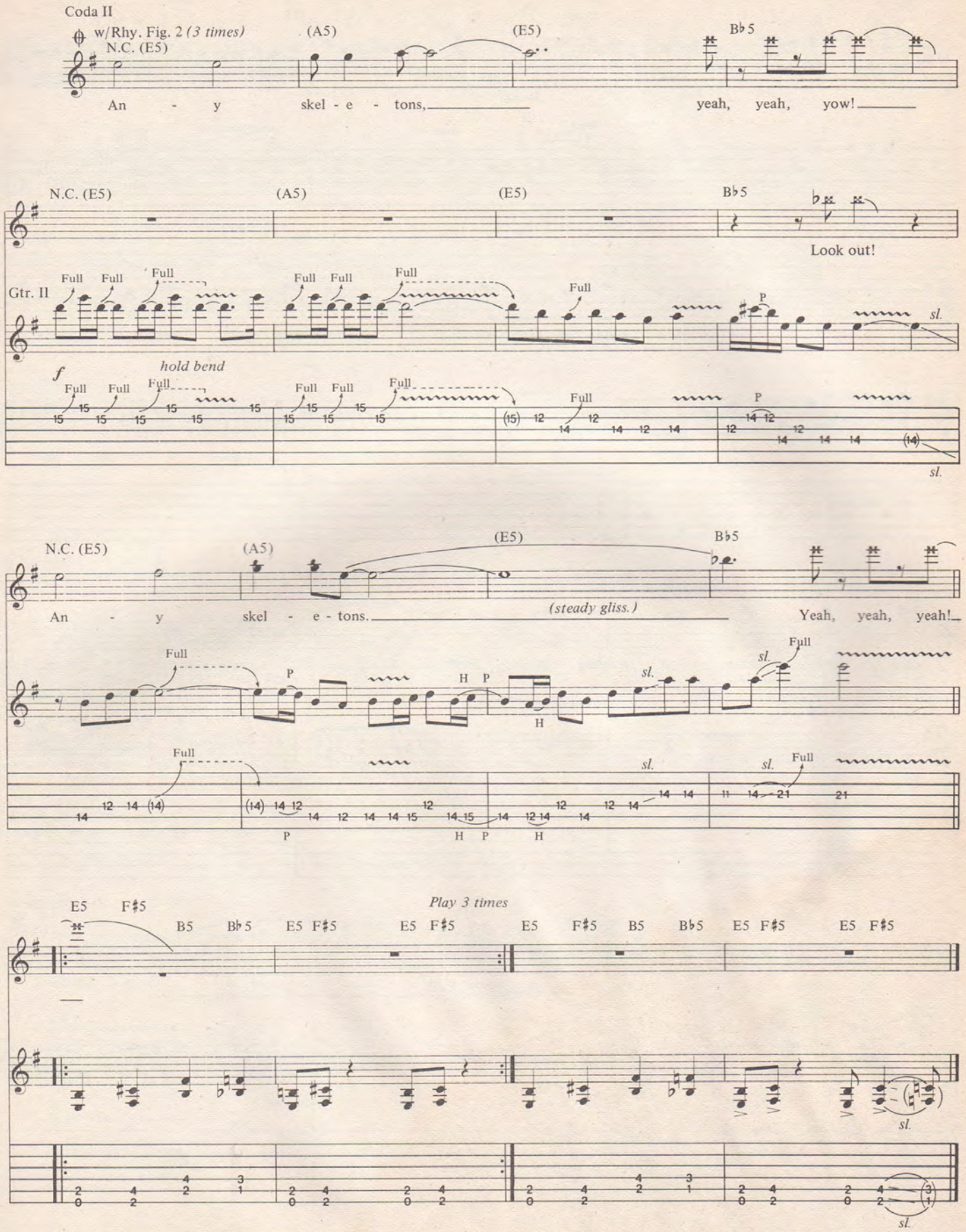
3rd Verse
w/Rhy. Fig. 1 *(4 times)*






C5 E5
His life is ru - ined, but no, not yet, he's
P
sl.
still got one card in the deck.
G5 C5 G5 C5
A
Full
P
1/2
hold bend
pinch stgs.
E5
load - ed gun, a hap - py smile, he'll scope the free - way for a while.
3


G5
C5
G5
C5
E5
King of the world, four hun - dred rounds, it
took five hours to bring him down.
G5
steady gliss.
trem. bar
D.S. al Coda II
C5
G5
C5
Down!
trem. bar


Coda II
w/Rhy. Fig. 2 (3 times)
N.C. (E5)
(A5)
(E5)
B♭5
An - y skel - e - tons,
yeah, yeah, yow!
N.C. (E5)
(A5)
(E5)
B♭5
Look out!
Gtr. II
Full
P
sl.
f
hold bend
N.C. (E5)
(A5)
(E5)
B♭5
An - y skel - e - tons.
(steady gliss.)
Yeah, yeah, yeah!
H
Play 3 times
E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5 E5 F♯5 B5 B♭5 E5 F♯5 E5 F♯5

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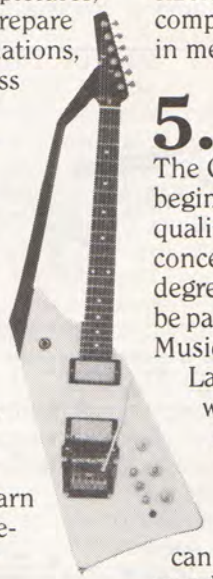

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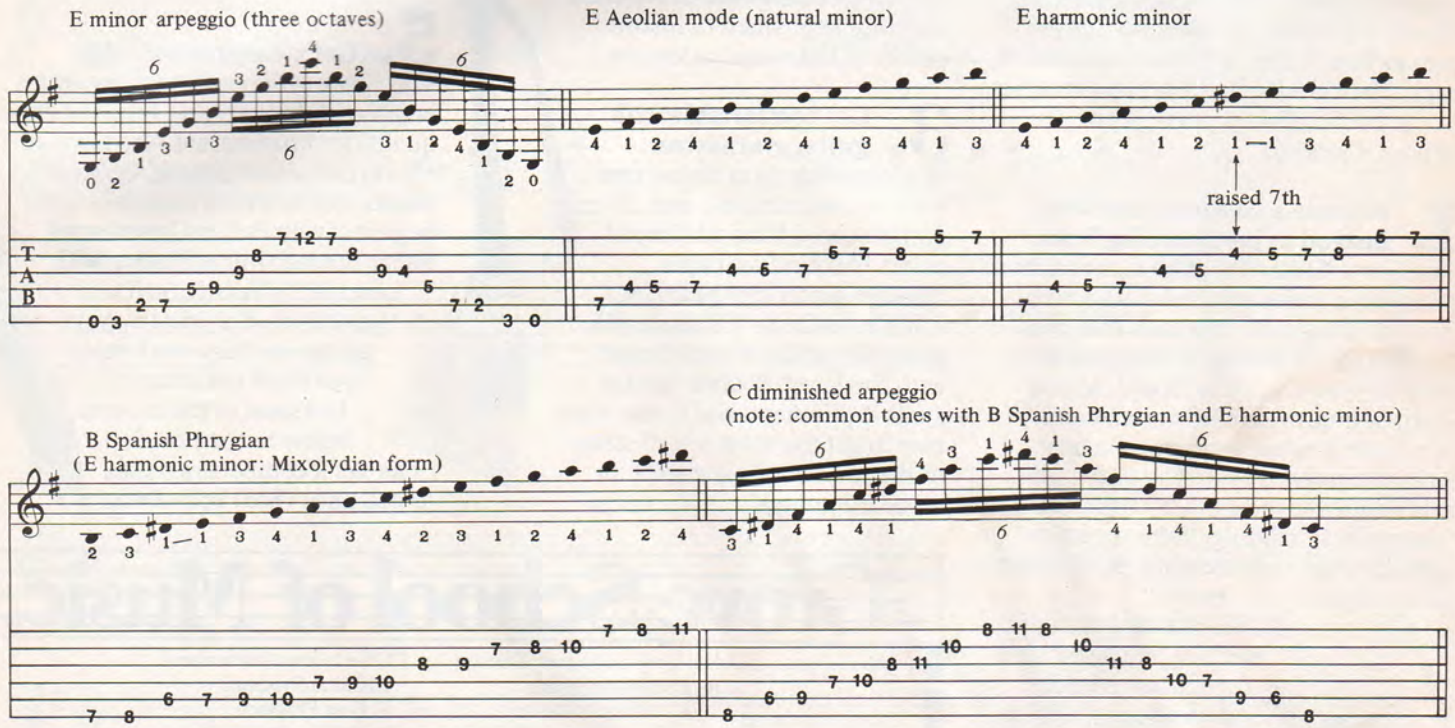
MUSIC APPRECIATION

THE CLASSICAL INFLUENCE

By Wolf Marshall

Music is a notoriously cyclical art. Past traditions lend themselves to new interpretations and applications and in so doing, contribute to the advancement of the medium or the creation of a dramatic hybrid—in other words, what goes around, comes around. Consider this now familiar portrait: a virtuoso of the stage, dressed at the height of elegance and throwing back a mop of long hair, then dramatically attacking his instrument with brilliant finesse and bravura, embellished with exaggerated physical gestures, radical in his social behavior, surrounded constantly by women, so popular that both church and state overlooked his rebelliousness. Jimi Hendrix circa 1967? No, Franz Liszt circa 1845! Or try this one: a dark, gaunt figure, pale and cadaverous, eyes so sunken yet piercing he appeared demonic, an impression strengthened by his supernatural technical performance, overt showmanship (playing the instrument above and behind his head, savagely striking the strings with a bouncing bow) and frenzied antics which terrified yet mesmerized his audience. Jimmy Page? Ritchie Blackmore? Yngwie Malmsteen? Wrong again. It was Nicollo Paganini, circa 1820. More than a 100 years later, the pyrotechnics, the musical ideals and attitudes of classical music live on in heavy metal.

The greatest of the Paganini emulators is guitar virtuoso Yngwie Malmsteen. With an admiration for Hendrix and J.S. Bach (note his "Coming Bach," a reinterpretation of the famous E minor Bouree, on Alcatrazz's *Live Sentence*), Blackmore and Paganini, he has inspired an entirely new breed of playing, emphasizing speed, clarity, precision and demanding performance requirements. Malmsteen's textbook use of the classical elements of violinistic arpeggios, diminished chords, harmonic minor and Spanish phrygian melodic materials, virtually founded the explosive new musical movement of "Bach Rock," while the clarity and precision of his virtuosic physical performance has once again elevated the standards in the idiom. The building blocks of the contemporary classical/rock fusion are comprised of, essentially, the following characteristic musical components.



This vocabulary is extant through the Malmsteen/Rising Force repertoire in myriad permutations and variations. The pieces "Black Star"(See GUITAR March '86) and "Evil Eye" are an absolute must for the study and analysis of the application of the aforementioned components (not to mention the rich textural, compositional and orchestral elements implicit within the works).

The newest and most striking protagonists within the genre are, at this writing, Tony MacAlpine and Vinnie Moore. MacAlpine's music brings to the equation several important new factors. First, he incorporates a distinct element of modernism beyond the well-established Baroque and Classical common practice period procedures. The expansion of the harmonic language through this introduction of more chromatic melodies

and line forms results in even more exotic modulations and explorations of remote tonal centers conceptually akin to the moves within pieces by Chopin, Brahms or Liszt. MacAlpine, possessing a formidable pianistic background as well as enviable guitar technique, has transferred the spirit and ideas, subliminal or conscious, of Romantic and Modern piano/keyboard literature to the medium of classical/rock music. Secondly, he performs with an integrated and balanced technical style, uniting the articulated picking approach of a Malmsteen or DiMeola with the seamless legato phrasing of Allan Holdsworth plus bi-dextral tap-ons. (Listen to the solos in "No Place in Time," "Agrionia," "Sacred Wonder," "Key to the City" and "Quarter to Midnight" (See, GUITAR June, 1987) for telling examples.) Similarly, Vinnie Moore presents an evolutionary step forward for the classical/rock fusion movement. He is, again, more multifaceted than his predecessors and also hints at 20th century modernism (the fast octave/unison lines of "In Control" convey a quality previously found in jazz/rock or the music of Oliver Messiaen). A brilliant advocate of the stunning sweep picking style (intricate and extremely quick arpeggio playing with a right hand unidirectional attack), as well as highly developed alternating picking, Moore's skills are succinctly captured on "Saved by a Miracle." He combines the concept of classical/rock orchestration, building from a soft acoustic texture which begins in a Baroque prelude mood and culminates in dazzling flamenco single note runs in the vein of an Al DiMeola/Paco DeLucia duet to a powerful forte modern Eurometal main theme. The solo alone should be required listening for those interested in the genre at all. Here, Moore constructs a solo with an almost composed logic, starting slowly and ending with long elegant scalar/modal lines. The piece is complete with a virtuoso cadenza and the Baroque organ mannerism of a Picardy third on the final cadence.

The work of Paul Gilbert (Racer X) is more rock oriented than either Macalpine or Moore, however he must be mentioned as a possible influence on future classical/rock fusionists. He is a composite musical personality, combining modern metal/rock elements of fast pentatonic and blues scale flurries and tap-on technique a la Van Halen and Rhoads, with the rapid articulated picking skills and linear framework of the current neoclassical styles. His solo work in "Y.R.O." is noteworthy in that it borrows equally from Malmsteen, Rhoads, Van Halen and Paganini ("Moto Perpetuo" is quoted outright in the a capella section).

The cross pollinization of classical and popular forms has an impressive pedigree. In the late 1700's, Haydn borrowed Hungarian folk melodies (pop tunes of the 18th century) for inspiration in some of his greatest symphonies (finale of the Symphony No.104, for instance). In the works of Bach, Mahler, Bartok and Gershwin, there are frequent and sometimes disconcerting allusions to the popular, peasant or dance idioms. In the 1940's, bebop jazz sax legend Charlie Parker quoted classical motifs, humorously, in his improvisations (for example: Bizet's "Carmen") while, by this time, modernist Igor Stravinsky looked to the formal procedures of the Viennese classical style while entering his neo-classic phase. In the 1950's and early 1960's, "cool jazz" a la the Modern Jazz Quartet and Dave Brubeck paid homage to the Baroque and Classical idioms and, during the birth of modern rock, in the late 1960's, the Beatles and the Rolling Stones experimented with harmonic and thematic classical mannerisms. Consider the chamber music string arrangements and tonal language in "Eleanor Rigby" and "Yesterday," as well as the baroque melodic aspects of the harpsichord-like keyboard solo of "In My Life" or the swirling orchestral setting of "She's Like a Rainbow."

The advent of symphonic textures in rock led directly to the more ambitious applications used by the Moody Blues (*Days of Future Passed*) or the juxtaposition of an aggressive live rock band and full symphony orchestra (Deep Purple: *Concerto for Group and Orchestra*, recorded in 1970 with the Royal Philharmonic at Albert Hall). As rock and electronic musics came of age, we saw such intriguing developments as Walter Carlos' *Switched-On-Bach*, in which all the contrapuntal lines of well-known Bach pieces are performed separately on synthesizer and recombined in the multi-track recording process; the full-scale reinterpretation of classical repertoire by a virtuoso rock trio, Emerson, Lake and Palmer's *Pictures at an Exhibition by Moussorgsky*; and the formation of a synthesis of rock and classical elements producing an expanded harmonic vocabulary in the divergent guitar styles of Ritchie Blackmore, Steve Howe and Jan Akkerman, both compositionally and improvisationally. It is this last development which is of greatest concern to the modern rock guitarist.

What are the historical precedents for the current classical/rock fusion school? Certainly, Ritchie Blackmore's pioneering of the balance between distinctly classical devices (diatonic scale sequence and pedal tones in the "Highway Star" solo; see GUITAR February, 1985) and intrinsically rock concessions (blues/pentatonic scales, string bending and vibrato, and extreme use of the whammy bar) cannot be overestimated. His early efforts with Deep Purple broke new ground in a previously unfamiliar musical terrain, yielding rich results and virtually building the foundation for a style which has come to be called Eurometal.

Eurometal, however, owes as much to the medieval Celtic folk influence as it does to the Baroque/Classical/Hard Rock components which strike the majority of listeners as most apparent. The haunting modal Druidic sounds which Jimmy Page established in his acoustic guitar solo pieces: "White Summer" (Yardbirds) and "Black Mountain Side" (Led Zeppelin; see GUITAR March, 1986) became common parlance, chordally, in the electrified, high decibel but no less dungeonistic incipient Eurometal of Black Sabbath. The plodding open 5th chords and sinister but striking fascination with occult and mystical thematic material often underscored with eerie dissonance ("Black Sabbath") or arcane ethnicity ("War Pigs") provided impetus for this new musical form to flourish. And flourish it did, in the hands of Ulrich Roth and the Scorpions. Roth brought an unprecedented level of physical technique and melodic conception to the art of heavy rock guitar playing. Joining the seemingly incongruous elements of the raw pentatonic blues vernacular a la Jimi Hendrix and the elegant sweeping arpeggio and florid passagework of a concert violinist, he fashioned an inventive and compelling approach which was a decade ahead of its time. In particular, his signature use of fast melodic scale sequences, leading tone chromaticism and diminished chord outlines set new and extremely high standards and promoted the emergence of the modern rock guitar virtuoso. The *sturm und drang* harmonic inclinations of Eurometal became an ideal environment for the emotional and demanding artistic sensibilities of this new virtuosity. The adherence to brooding minor modes with hints of dominant dissonance encouraged the melodic explorations of the Harmonic minor scale and its related modal implications (the diminished seventh arpeggio and the Spanish Phrygian scale) and the familiar classical lineform permutations of imitation, sequence, pedal tone, broken chord contours and melismatic scalar phrases became transplanted fixtures from conservatory etude recitals to the unlikely yet inevitable setting of arena stage and recording studio.

A leading and influential exponent of the new virtuosity came in the person of Al DiMeola. Though not in the medium of Eurometal or even hard rock, he is inextricably linked by virtue of his distorted, sustained guitar tone and similar harmonic/melodic language. His serpentine flamenco-inspired lines (often referring to the exotic flavors of the harmonic minor, Span-

Continued on Page 102

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Continued from Page 99

ish Phrygian and diatonic minor modal scale sources of Aeolion, Phrygian and Dorion, within his improvisations and compositions, i.e., "Race with the Devil on a Spanish Highway" and "Mediterranean Sundance;" see GUITAR, October, 1984) transcended the jazz-rock fusion genre he was instrumental in expanding, and crossed the dividing lines between jazz, classical, rock and Latin to become firmly embedded in the very core of modern electric guitar technique. Add to the amplified plectrum-style contributions of Blackmore, Roth and DiMeola the more traditional aspects of concerto classical guitar in the work of Steve Howe (noteworthy are "Mood for a Day;" see GUITAR November, 1985, which alludes to a plethora of character-piece compositions a la Sor, Carcassi, Guiliani, Tarrega and Granados, and the intro to "Roundabout;" see THE GUITAR CLASSICS, Volume 1, which hints at Villa Lobos' Prelude #4 in its general mood and the pronounced use of open harmonics) and Rik Emmett (the fingerstyle interlude "Moonchild") and the enlargement of the harmonic vocabulary by the art rock movement (Gentle Giant, King Crimson, Jethro Tull, and Queen) and one begins to form an understanding of the musical climate which precipitated the classical/rock fusion of the present.

When Edward Van Halen practically reinvented the art of electric guitar with his incendiary "Eruption" solo, (see GUITAR December, 1987) he not only quoted violinist Rodolphe Kreutzer (caprice study #2) with a tongue-in-cheek tremolo-pick delivery (third phrase:in E), but introduced the most significant single rock guitar technique since the innovations of Jimi Hendrix: the bi-dextral tap-on. This technique not only allowed the guitarist to perform intricate keyboard-like arpeggio figures at mind boggling tempos (as the "Eruption" coda and "Spanish Fly") but presented exciting new intervallic and contrapuntal possibilities which to this day have not been fully realized, so vast are its musical implications. Randy Rhoads represented a crystallization of the influences and efforts of his predecessors. An arche-type rock neo classicist, he possessed a high level technical proficiency and eclecticism and intuitively formed a hybrid style which combined classical, Baroque and Renaissance melodic/harmonic principles with the power and energy of heavy metal rock. An underlying sense of proportion and form shaped his compositions and solo work alike, creating musical statements of great depth with unique modulations,ingenious interludes and imaginative structural designs. "Diary of a Madman" and "Revelation Mother Earth" display a refinement in the art of balancing acoustic and electric (heavy rock) textures (orchestration) while guitar solos in "Mr. Crowley" (see GUITAR April, 1986), "S.A.T.O." and "Steal Away (the Night)" must be regarded as touchstones leading directly to the sophisticated Eurometal of the mid 1980's.

What does the future hold? It would seem that technical prowess is escalating with each successive artist. The answer may lie with Michael Angelo or Joey Tafolla. The former plays ambidextrously in every conceivable physical posture on one fingerboard or on two, simultaneously, in harmony. The latter, through close contact with mentors MacAlpine and Gilbert, is making an auspicious debut as a classical/rock soloist whose sound and technique already project the impression of a mature player. The harmonic language established in the twin-guitar ensembles of Eurometal through the efforts of Iron Maiden and Scorpions is being stretched to new limits with the experiments of Marty Friedman and Jason Becker (Cacophony) in *Speed Metal Symphony*. Their collaborations are producing results which flirt with ultra-modern atonality and free dissonant counterpoint (imagine Stravinsky writing a double concerto for twin Yngwie J. Malmsteens), threatening to give birth to some rather bizarre offspring for the 1990's.

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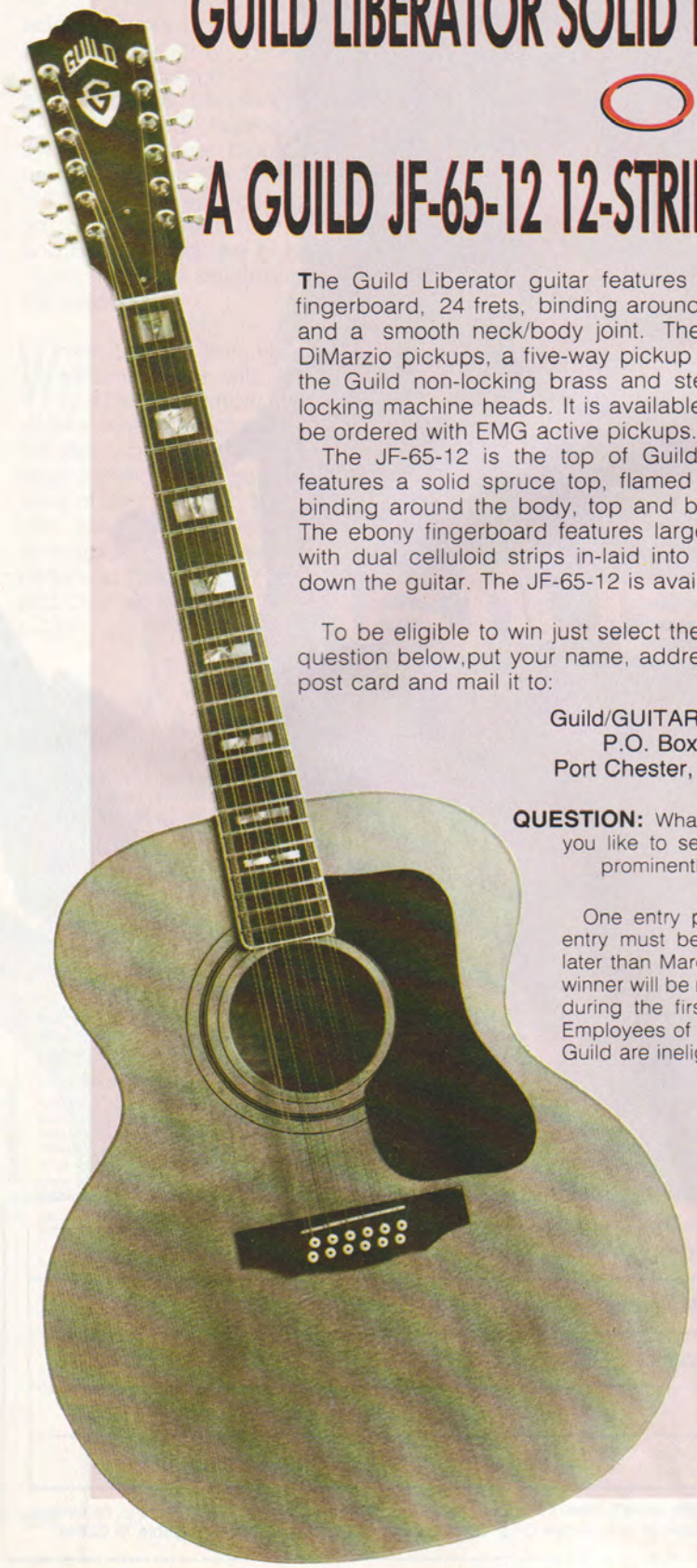

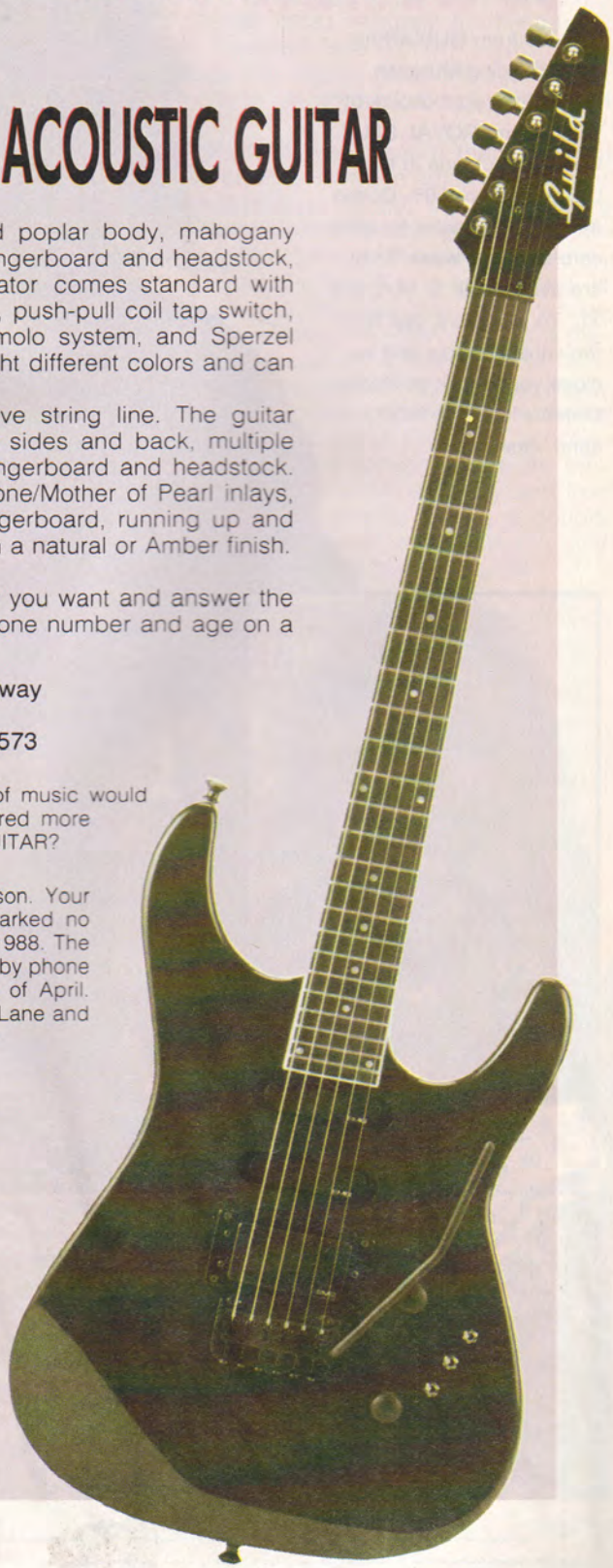

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THE VINYL SCORE

by Buzz Morison

BACK FOR THE ATTACK—Dokken
Elektra 9 60735-1
PERFORMANCE: Full and toothy; HOT SPOTS: "Standing in the Shadows," "Heaven Sent," and "Mr. Scary;" BOTTOM LINE: Aggressively sonic slab bags the limit.

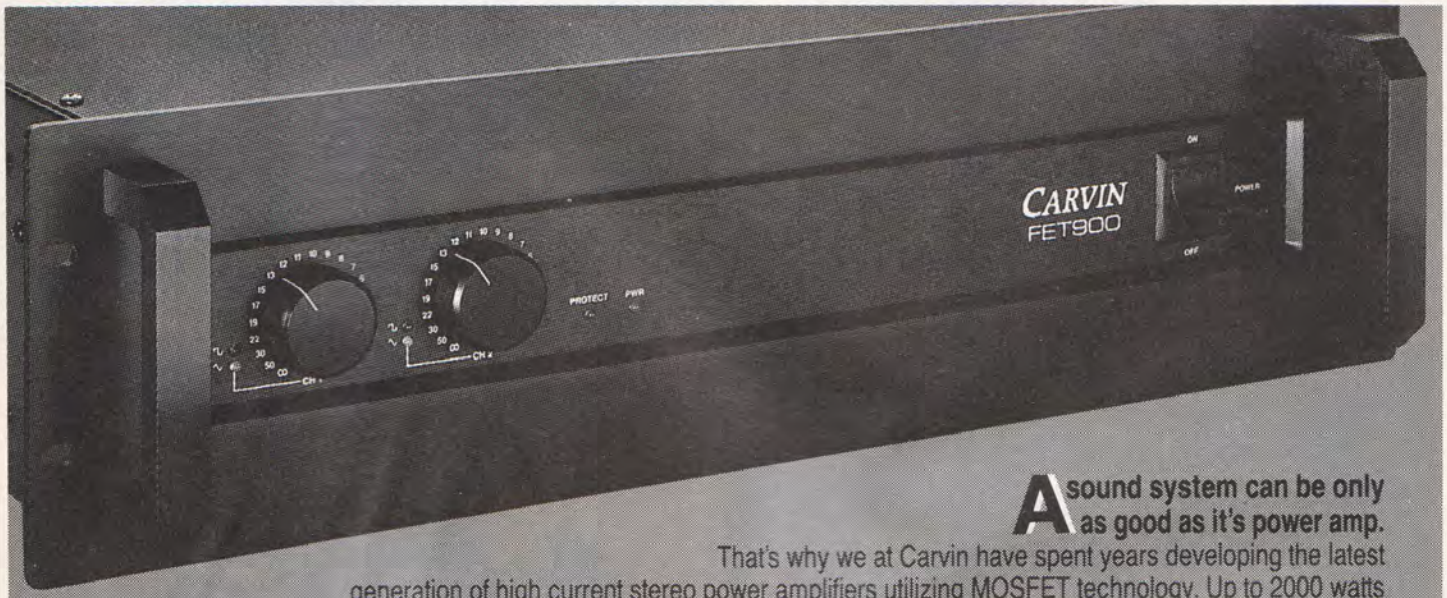
George Lynch and company have hit their stride with *Back for the Attack*, a thirteen-song, 65-minute album of frothing guitar rock that lustily combines clean pop tunes with a sharp-toothed killer instinct. Guitarist Lynch stacks his assortment of sound settings against the steady crunch of Mick Brown and Jeff Pilson's rhythms to generate a full, confident rock strut as musical and muscular as anything going. With Lynch's finger-popping solos and rhythmic variations, *Attack* finds stamina both in gutsy songs like "Standing in the Shadows," and basic riff squealing like "So Many Tears." Lynch has extended his solo chops beyond speed and glitz to create concise, pithy pieces that merge with riffs and push songs to their limits. His chunky, stacked solo on the routine 'Night by Night" is a saving grace while on "Lost Behind a Wall" Lynch uses his speed effectively to cap and kill a series of chilling washes. He plays with and against each tune, creating snarling, crusty rhythms to reveal the breadth of his playing. Some of *Attack* is glowingly derative (see Van Halen and Jimmy Page), but there ain't any dips, just an hour-long leap to the upper tier for Dokken.

CLOUD NINE—George Harrison
Dark Horse Records 9 25643-1
PERFORMANCE: Infectious and unburdened; HOT SPOTS: "Cloud 9," "This Is Love," "Devil's Radio" and "Wreck of the Hesperus;" BOTTOM LINE: George looks back and rocks forward.

Imagine the burden of being a Beatle, never able to make music that doesn't get scrutinized and analyzed to smithereens. That's why it's hard to step back and hear George Harrison's first album in five years, *Cloud Nine*, for what it is, an infectious, rocking album of warm pop. Sure ex-ELO chief Jeff Lynne adds his Beatlesque touches and George's voice seems more grounded in the Beatles sound than ever, but from the jaunty opening title tune with Eric Clapton's bluesy lines floating around Harrison's deep slide, the music is all Harrison. *Cloud Nine* is arguably an easy listening album, with Harrison's friendly voice, simple melodic grooves and pleading slide guitar conspiring to relax and gently rock. But the strength of his songs, the mix of humor and seriousness and the blend of rockers like "Devil's Radio" with such stately ballads as "Just for Today" allows *Nine* to rise above itself and the Beatles smog. Not that Harrison doesn't have a little fun with his past on "When We Was Fab," but the album more rightly finds itself in the dancing smile of "This Is Love," strumming acoustics backing a crooning slide in a simple, affecting portrait.

LEGEND—Lynyrd Skynyrd
MCA-42084
PERFORMANCE: Rocky-tonkin'; HOT SPOTS: "Sweet Little Missy" and "One in the Sun;" BOTTOM LINE: A sturdy assembly of Skynyrd relics.

When Ronnie Van Zant's plane went down in 1977, some saw the passing of the heartbeat of Southern rock. In spite of the recent rise of the Georgia Satellites to arouse the dormant boogie rock in our souls, it takes *Legend* to really rekindle the Southern spirit in the inspired guitar wail and gin-soaked vocal swaggering of Lynyrd Skynyrd, an album of unfinished cuts and b-sides that's a rocking and prideful look back to Skynyrd's mid-Seventies power. Be-



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8MR

ginning with the sweaty grind of "Georgia Peaches" and carrying through the crashing blues tangle of "Sweet Little Missy" and others, *Legend* recreates the guitar-heavy boogie and swamp sound that Ronnie Van Zant so achingly captured in his lazy but impassioned singing. All nine cuts feature the late Van Zant, while the guitarists include Gary Rossington, Allen Collins, Ed King, Steve Gaines and .38 Special's Don Barnes and Jeff Carlisi. Gaines, who also died in the 1977 crash, shines on "One in the Sun," while King and Rossington nakedly back Van Zant on the mournful "Mr. Banker." But the best memories are revived on the tunes where the band is just having fun, oblivious to the future, making music for pleasure.

SECOND HEAT - Racer X
Shrapnel Records SH-1032
PERFORMANCE: Mashing but unfinished; HOT SPOTS: "Living the Hard Way" and "Hammer Away;" BOTTOM LINE: Guitarist and band still refining their sound.

Though Paul Gilbert of Racer X placed second in the Metal God in Waiting category of this year's Ignoble voting, the band's second album, *Second Heat*, shows that he oughta be left out in the waiting room a little longer. Gilbert unleashes all his incredible speed arpeggios and caterwauling technique on *Heat*, but like his band, he hasn't fully channeled that blinding technique into a definable sound. Just as Gilbert's guitar solos lack much emotional connection to the songs they're unloaded on, Racer X's songs are notably aimless and unsophisicated, thundering and crashing with little memorable effect. Still, when Gilbert, guitarist Bruce Bouillet, bassist John Alderete and drummer Scott Travis get it going on one of their unison gallops like "Motor Man" or the instrumental "Scarified," the band's technical prowess tends to overwhelm compositional weakness. And the Gilbert/Bouillet twin speed leads are also pretty mind-bending. The best original on *Heat* is "Living the Hard Way" with its brash chording and billowing solo, while Gilbert's best turn busts out of "Hammer Away," full of sharp corners and stabs. *Second Heat* reinforces Gilbert's touted technical talents, yet it shows that Racer X and Gilbert are still a ways from ruling the metal maelstrom. (Shrapnel Records, P.O. Box P, Novato, CA 94948)

RAISING FEAR—Armored Saint
Chrysalis BFV 41601
PERFORMANCE: Uncompromised and feisty; HOT SPOTS: "Book of Blood" and "Chemical Euphoria;" BOTTOM LINE: No-frills metal with guts and gumption.

MIDLINE

BRIDGE OF SIGHS - Robin Trower
Chrysalis PV 41057

Robin Trower was perhaps the most successful of a rash of 70's Hendrix disciples, a guitarist of immense ability who struck off for the land of guitar heroes by welding the Hendrix vocabulary to his blues-based, space-aged thinking. Trower first emerged as lead guitarist in Procol Harum, a late 60's band that combined classicism and a stately musical vision with mysterious, cryptic lyrics. After several albums, Trower's hard-rock desires were at odds with Harum's approach and the guitarist formed his own power trio, attracting attention with a driving, swirling style quickly favored by many searching for new guitar gods. *Bridge of Sighs* was the Trower trio's second album, and while it attained airplay in 1974 only on so-called progressive rock stations and contained nothing close to a hit, the album captures the essence of much guitar rock of the time, wallowing in the past while searching for something new.

Trower's band was undistinguished, and the vocals of bassist James Dewar are steeped in Paul Rodgers inflections on forgettable, nebulous lyrics of dreams and romance. But Trower's Stratocaster, charging from the opening Hendrix quote of "Day of the Eagle," boosts *Sighs*, rewarding the listener with its looping, sustained invention. That Trower was consumed by the Hendrix legacy is clear in both the structures of "In This Place" and "Little Bit of Sympathy" and in the guitarist's use of wah-wah and midrange howls. But his extension of such affectations in the tortuous jabs of the title cut and the lyrical improvisation on the rumbling funk of "Too Rolling Stoned" are convincing and regal. Trower also returns to a lighter, bluesy style on "About to Begin" and the soft "In This Place" that recalls his earlier Claptonesque work in Procol Harum. While *Bridge of Sighs* fails to stand as a true rock classic behind its Hendrix facade, it is a lucid and learning guitar statement from one of the 70's forgotten guitar heroes.

Armored Saint is almost a breed unto itself, a major-label metal band without gimmicks, glam or special effects, just a need to sharpen its aural nail and drive it to the brain with rocking force. This is Saint's third album, and with the band recently reduced to a quartet the load is carried by the raspy rantings of John Bush and the caustic guitar of Dave Prichard. From the git-go on *Raising Fear* Armored Saint makes it plain they want to rock, energizing their basic sound with dedication and a musical and lyrical conviction to capture life's futility and fatality. The band's gristly, fatalistic songs are recorded without a bow to the glitz of the modern studio—it's unfettered, clean, naked rock riffing ragged. Prichard is a busy man, wielding the axe that cuts the melodies and accenting the fury with flying solos that are more release than exposition. His squealing rolls emerge from the band's churning to reinforce the din. The Saint sound is best heard on "Book of Blood," a chugging riff maze over which Bush weaves an unanchored melody. It's the kind of tarnished, warring metal that reveals this band's total conviction.

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HOOTERS

Continued from Page 20

Hedges. I try to figure out his stuff. He does a lot of two-handed tapping. I've been trying to do it, but I don't understand how he gets it so clean. He does it all on acoustic guitar. I also love the Edge. I think he plays kind of like I do, although I try to play more guitar player type stuff. I'll riff out more. I admire his restraint. It's obvious that he could play a lot more than he does. What he plays is fantastic and he gets a great sound. It's that old AC-30 again. I'm carrying around an Alvarez. It's a wonderful guitar. It's like a Gene Autry size guitar. On the album there's not that much acoustic guitar. "Johnny B." has a 12-string acoustic that sounds like a harpiscord. "Graveyard Waltz" has a real bizarre guitar in the beginning and end. That's a Guild I borrowed from a friend, Tommy Conwell. It's in a low open end tuning.

What inspires you creatively?

I get real creative sitting down at a piano. If I've been thinking in guitar, the keyboard kind of unlocks something. When I've been playing a lot of keys, I go to guitar. In fact, one way that I like to write a lot is to keep going back and forth. I'll play something on the guitar, then I'll play it on the keys and it'll come out slightly different. Then I'll play it differently on the keys and I'll take that back to guitar. Sometimes I'll pick up a bass too and get off on a whole other thing that way. Driving in a car also inspires me. So does being alone. I don't get to be alone that much. It's tough because you're on the bus all the time and when we get off the road, all I want to do is go home and spend time with my wife and dog. Surprises are really inspiring as well. Just recently I met these Hickory Apache Indians in Albuquerque and they took us to Sante Fe. We hung out and had dinner. Talking to these guys and hearing about their lives and what they do is really neat.

What do you feel a guitarist needs most to be successful?

You have to meet the right people, be at the right place at the right time. Talent helps, persistence and luck. But you know what you need more than that? You really need heart. That's why John Lennon is one of the greatest guitar players of all time. He had no idea what he was doing, but he did it great because it was all from the heart. That's the main thing you're going to get across to people. There are a thousand guitar players out there who play ten times faster than I can and ten times more imaginatively, but I've never heard of them and neither will you because what ultimately communicates to people is heart.

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THE RADIATORS

FISHY BUT CHIC

By John Stix

The land of dreams, the big easy, where the air is thick and the pace is slow, a melting pot for musical cultures, perhaps the birthplace of rock 'n' roll, for a musician New Orleans is a kind of Shangri-la, where blues, jazz, gospel, cajun, country, calypso and funk influences all blend together, an atmosphere so heady and self-contained that once you arrive you'll never feel the same about the certified music capitols of contemporary civilization. The Radiators have been gigging in and around New Orleans for over a decade, a dinosaur band, relics who recollect the eclecticism of the 60's, just as apt to cover Parliament Funkadelic as they are Hank Williams. The land provided them, as Ed Volker, the Radiator's composer, keyboardist and co-lead vocalist says, "A rich compost of music to draw from." With one ear on Jelly Roll Morton and the other on the the Beatles *White Album*, the Radiators have become in Ed's words "More eclectic than stylized, and that's why we call what we do Fishhead Music. What else are you going to call it? Whatever works works."

In these days of the MIDI patch, when a monkey could set off synthesizers that store the sound of John Bonham's drums and James Brown's horn section on chips and be sold as a musical force to be reckoned with, the Radiators like another New Orleans denizon, Mason Ruffner, weren't pushing to be discovered by anybody. In fact, they'd already been on one compilation album called *Epic Presents the Unsigned*. "All the bands on that record were signed in the remotest sense of the word," Ed explained. "If one of us had taken off regionally Epic would have fed it a little more and released a single. There was a chance we might have gotten a contract. Thank God that didn't happen for us then because we ended up with a much nicer situation."

"Epic's Michael Kaplan saw us at the Lone Star in New York City in August of '86 and turned into a raving lunatic," guitarist and vocalist Dave Malone continued the story. "We didn't believe him. Over the years we've heard a lot of stories and little Mike Kaplan jumping up an down and loving us didn't make sense that it could turn into anything. We were wrong."

Similar to Little Feat, to whom the Radiators bear more than a passing resemblance in configuration, spirit and often in sound, they believe that music is truly made in the collaboration. "While I do write the songs and lot of them stand on their own as I bring them in, there's a real transformation process they go through when the rest of the Radiators get to them. The piano riff on our first single, "Dreamers," is the hook line even more than the melody. But what the drummers and everybody else did dynamically really propelled the song. That's something I didn't know could happen. It's an unusual song, at times it's just myself, drums and percussion. Then Camile comes in on guitar. Dave's playing doesn't come in until the song is half over."

"We're very give and take," explained Dave. "We don't have ego problems. A lot of us have gotten to the notion that the loudest note in the world is silence." Honest to a fault, he admits before that notion "We used to be pyschotic, with everything going on. We had a song called 'Texas Chainsaw Massacre' that summed up that period. After we quit doing it things started mellowing out."

"The first thing that attracted people to us in the pizza joints was the sheer drive we had and the energy level we gave to the performance,"continued Ed. "That thing is still there, but we've been able to fine tune it and carve up space and not have to fill up every little measure."

Both co-lead guitarists, Camile Baudoin, who plays slide, and Dave who works out on harmonic squeals, get plenty of room to move. If it's not in the most revolutionary way, at least they put their individual blues/rock stamp on the fire, guts and finesse that typified the best of the classic American rockers. "I've worked with another guitarist in every band I was ever in,"said Dave, who figures

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he's been in every kind of band there is, including bluegrass and country. "I love Clarence White, Richard Thompson, Paul Barrere, Lowell George, John Hall Bonnie Raitt and Steve Cropper. I love rhythm guitar. Leo Nocentelli from the Meters was an ideal rhythmical guitar player as opposed to just a rhythm guitar player. If you can't play rhythm guitar you should shut up." His idea of a perfect solo is Amos Garrett's spellbinder on Maria Muldaur's "Midnight at the Oasis." For his own solo work he's happiest with the one on "Holiday," featuring "Those harmonics that ring from here to kingdom come."

On the guitar front, Camile is often seen with a Les Paul while Dave's favorite is a Fender '57 Reissue Stratocaster played through a Boogie amp. "I can't see spending a couple thousand dollars just because something is 20 years old," Dave commented firmly. "I've played lousy old Strats and lousy new ones. You've just got to find the good ones." For the song "Sparkplug" he brought out his '56 Telecaster with one of the very first Clarence White B String Benders. On their celebrated all acoustic sets of cover tunes, one of which they played at their own album release party, (they played the album during the break), he favors Taylor instruments.

The kind of funk that brings a party to its feet, along with a lot of sweat, found its way onto their debut disc for Epic, *The Law of the Fish*. That it was captured so truthfully comes courtesy of producer Rodney Mills. The excitement this album generates comes from the sound and feel of a band playing together, obviously the decision of a producer with an abundance of great material to work with. Ed explained that that was the easy part. "We have a huge repertoire to work with. Somebody once said we had discarded albums upon albums of material over the years." Ed's pick on the record is "Hard Time Train," which was one of those tunes that kept being dropped but kept coming back. It makes perfect sense for a man who wishes he had written "I'd Like to Teach the World to Sing" because "it's ancient, it's been around so long and people are still singing and playing it. As far as I'm concerned, magic can happen anywhere from anybody, it's just a matter of finding it. Some people have a very checkered career and then all of a sudden they seem to have a great album out of the blue. It's only since this album has come out and Dave and I have been interviewed a lot that I've thought back over where some of the music comes from. But if I'm listening to some Argentinian tango music, god knows how, but in five years it's going to seep in somewhere."

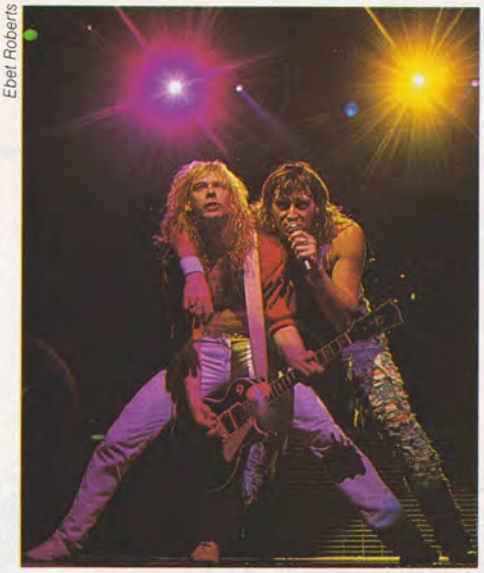
DEF LEPPARD

Continued from Page 70

go in the past. He taught us a lot from every aspect. Now we keep our eyes open for everything.

PHIL: Prince rehearses his band nine hours a day sometimes, even on a show day.

STEVE: We met him in a little jazz club in Paris. That's the time he wasn't playing guitar anymore. Phil said, why don't you play more guitar? Prince did a set in this 200 seater and he played "Red House" for Phil. Another thing Prince showed us was that there's always a way to get around things. We were scared to use a pedal board because it ties you down. What we learned from Prince was to get an effects rack and let somebody else work the thing. It's a question of being more professional and expecting more from your crew. It was the same philosophy with the album. We said there is no way we can do this live. Now we actually play the new songs better than the older songs. Even the way we present songs live, there's no battle between us. We're not afraid for one of the guitars to drop out during a verse to create dynamics. It's maturity. Mutt Lange made me aware of it too. You get a bit bored and want more than just a three pickup Les Paul and a Marshall and that's it. Steve Stevens blew



Ebet Roberts

me away with a great sound. The guy in Simple Minds got to me. It wasn't his playing so much as some of the sounds he was getting. I woke up one day and thought I want to get into using different delays and a chorus rather than just a Marshall.

PHIL: You kind of wake up and start listening to other things. You become aware of dynamics. Sting and the Police had an impact on me. So did a lot of the early Motown stuff. The recording techniques weren't that great but the dynamics of the songs still come through. There is obviously more than just studio technology and studio equipment. You know it's in the playing. It was something I learned, especially from working with Mutt Lange. I wasn't aware of time. I never used to really listen to what else was going on. I used to listen to only me and go wild, which is a very selfish thing. After a while you listen to timing and what the drum parts are doing and the bass and you play toward that, so your playing changes a bit.

STEVE: It's almost like one day you wake up and you are aware. It comes with age, but it sort of dawned on us. For example when we played "Love and Affection" live or "Armedeggon It" I use the Firebird. I don't need the loudest most distorted guitar. Phil is doing the solo, so I don't need that much sustain. And it worked for the song. We realize now no matter how good the outfront guy is who is doing the sound, he can only control what is coming off the stage. If we nail that and get a cleaner sound for the rhythm part so the solo shines through, it will have a bit more clarity and it's a different ballgame out front.

Did you go through changes in equipment as well?

PHIL: A hell of a lot. Now I use Jack-

Continued on Page 116

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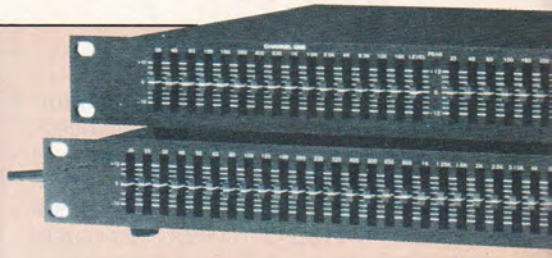

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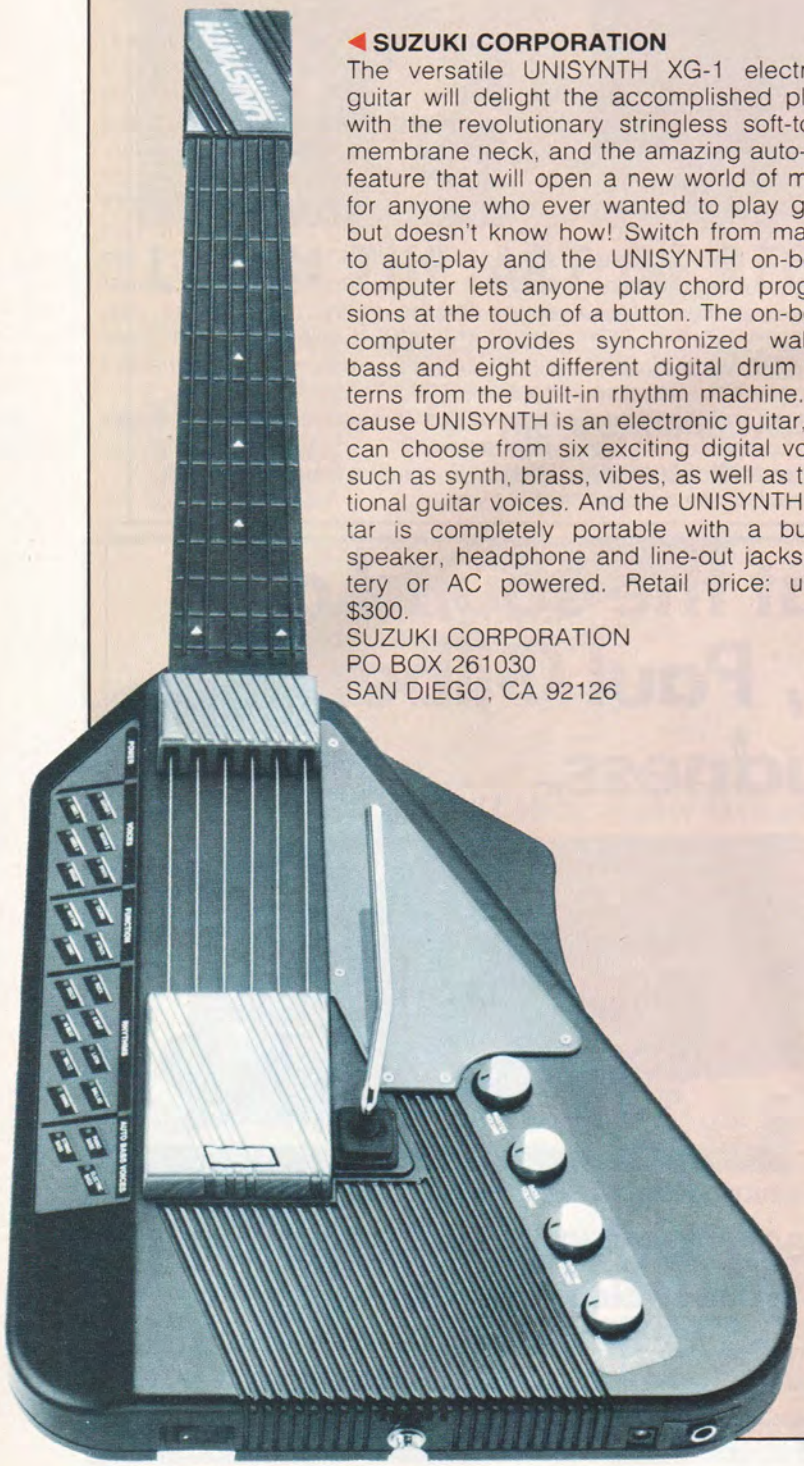

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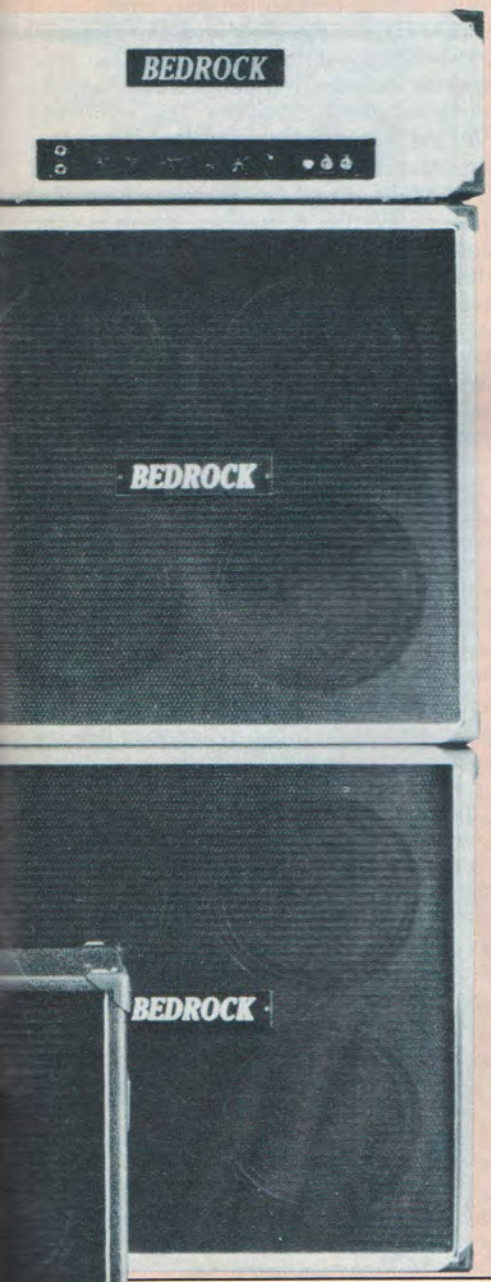

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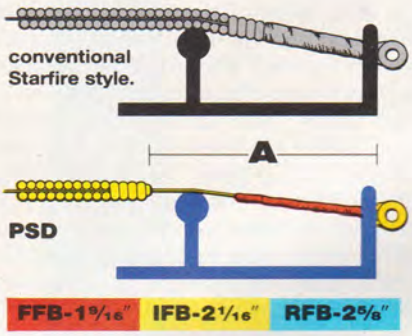

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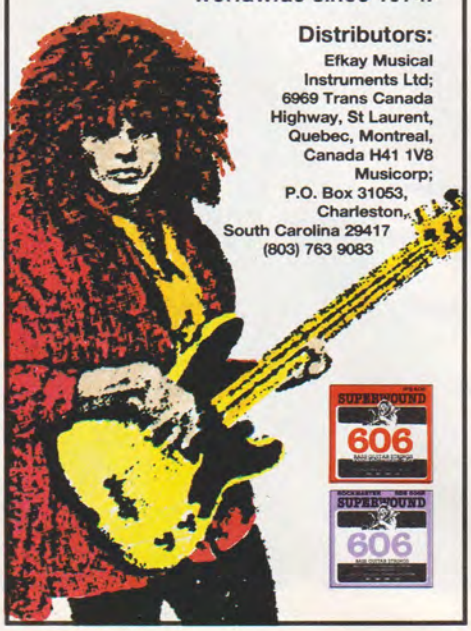

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DEF LEPPARD

Continued from Page 113

sons. Grover Jackson sent me a Charvel and it blew me away. I met Grover and he made me a Jackson Soloist with Jackson pickups and a Kahler and I love it. He is building me a special shape body with a 24 fret neck.

STEVE: I endorse Gibson now. They made a lot of changes for me. I have two brand new Les Pauls with Kahlers. I feel more relaxed about playing now, so Gibson made me some coil taps so when I press the volume control the pickups split. I wouldn't have felt comfortable doing that before. I'm also using Firebirds, which have weaker pickups, for songs like "Too Late for Love" and "Love and Affection." It's a compromise between a Strat and a Les Paul. It's got that bite to it but more warmth than a Strat. Gibson made me one which has the treble volume control push pot for splitting the coils.

PHIL: We both use the same amp setup. We're using two Randall rack mounted heads in stereo with Randall cabs. We use two 4x12's and two 2x12's on each side where the mike stand is. There is one 2x12 at the back. We use t.c. Electronics gear for chorus and delay, which our roadies operate. We'll try anything.

The kind of layers and dynamics I expect from Queen are all over *Hysteria*.

PHIL: We like that big sound. Although they did it with vocals we've done it with guitars as well.

STEVE: After *Pyromania*, we said we never wanted to make *Pyromania II* so it was a very intentional approach. There were more keyboards in *Pyromania*, so we said let's still write keyboard parts but play them on guitars. We even tried to make the guitars sound like keyboards in some places. It's very orchestrated and we try to get a lot of dynamics and clarity out by layering sounds.

Did you know what you were going after?

PHIL: We knew how it should sound and that we weren't getting close to it. A lot of stuff took a hell of a lot of experimentation. We used E-bows, or played a whole chord playing each string individually. We tracked it eight times. Eventually we got what we wanted.

STEVE: It was very hard work. There were times when we felt like throwing in the towel and saying we're trying to get something that is impossible. But we just kept on trying.

Your musical approach sounds almost like Boston. If you were to pick out any melody note in the vocal along with the rest of what is going on, that single note would make an intentional chord?

STEVE: If you saw it on manuscript it would probably look that way. The thing is not to clutter things or to have conflicting melodies clashing with each other. We start off with a click and it takes a certain shape. Then you go in that direction for a song. We treat every song differently. We wanted the album to be a collection of songs; we didn't want it to be all straight down the line with the same guitar sounds or rehashing the things we'd done before. "Excitable" is new territory for us to do.

Who did what solo?

STEVE: I did the solo in "Women." We both did "Rocket," "Animal" is Phil, "Shot Gun" and "Gods of War" is me. "Love and Affection" is Phil. "Sugar" doesn't have a solo on it.

Did fatigue set in during recording?

PHIL: That's one of Mutt's great points. He'll make you do it until it's right. He'll sit till five in the morning.

STEVE: We were running out of time and it was costing a lot of money. We said we've got to knuckle down and if you don't finish till five in the morning then that's the time you finish.

Did you have a say in the mix?

STEVE: After Jim Steinman left we tried producing ourselves. We're a real democracy and nobody's ideas get shelved before they are tried. It takes us five times longer to do anything. Applying that same theory when doing the mix, there's five different pairs of ears. We all hear it differently. We said we'll be mixing this album for the next three years if we don't let someone take charge. We let Mutt mix it.

I love the instrumental part of "Women," with that last D chord.

STEVE: It wasn't part of the song at all originally. That devloped in the studio. Basically we had half a song and then went in and totally redid the end bit.

PHIL: Mutt said we need an ending on this song that's different. We sat down and worked out a climactic bit. To be quite honest, the end is a bit of a goof off and it got left on.

STEVE: There is an E after the D which didn't make it.

PHIL: It's like the nonsense before 'Rock of Ages'

STEVE: We had the same thing with "Photograph;" there's a noise before the riff comes in. The rideout on "Hysteria," with Phil on a clean sort of Tele sound was another accident. He filled in every gap between the vocal. People will think that is the most clever thing ever done. It was a total accident.

It sounds like this album is exactly as you want it to be.

STEVE: As close as we could get it at the time. I don't think we could have gotten much better. The next time it could be totally different.

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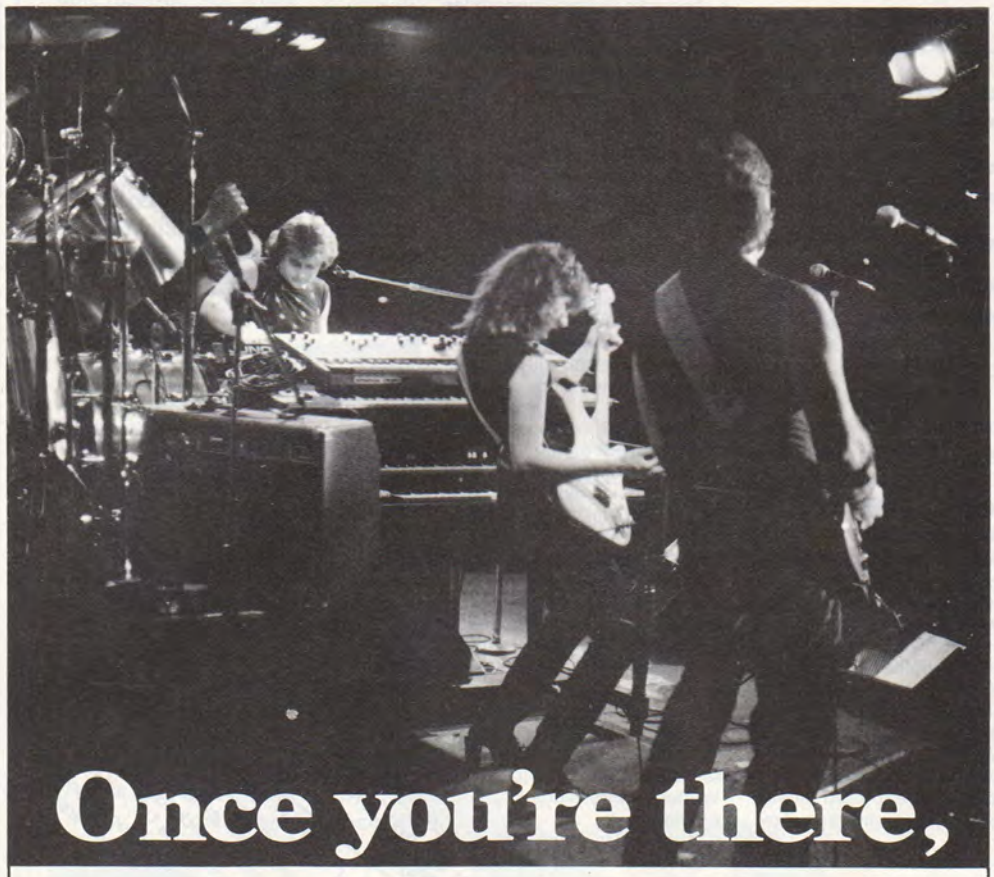

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Birmingham, AL 35226
(205) 823-7529

28-year-old blues singer, aspiring guitarist, influences are Muddy Waters, Robert Johnson, B.B. King, Junior Wells & Buddy Guy, Chuck Berry, George Thorogood, Johnny Winter, Stevie Ray Vaughan and others. Would like to get together with others to jam and learn or join blues band. Looking for a singer who wants to make it work; if you're dedicated, let's do it.

Matt Wilson
457 Elliott Ave
Sanford, FL 32771
(305) 322-8102

21-year-old bassist would like to correspond with students or graduates of BIT. I have questions about the school and about the prospects of living in the Hollywood area.

Dan Brunette
355 Balsam Str. South
Timmins, ONT P4N 2E6

SKYNRD *Continued from Page 55*

What gear did you use for the Tribute Tour?

I don't use a Strat anymore. Allen didn't play with this version of the band. He was in a car wreck a couple years ago and he's still in pretty bad shape. I had to play a lot of his parts and solos including his solo in "Free Bird." I couldn't really use a Strat. It just so happens that in November of '86 I walked into this store in N.Y.C. looking for some new guitars and happened to pick up one of these guitars made by a fellow named John Suhr on 48th Street. I went through about a half dozen of them and realized they were really neat. I had him make me up a couple and they are the best instruments I've ever had in my life. I can't see switching over to anything else. They have active electronics, a humbucking in the back and two single coils. More than that, they play so nice. They have really high frets. The frets are so high your fingers don't touch the wood when you play. You don't even press down. If you do you go sharp. So you just touch. I know it's improved my speed quite a bit because you don't have to press down to get a note, you just touch it. They are engineered so well. I changed the gauge on the low E string and the G string one time from a 42 to a 40 and from a 16 to 15 and the whole thing buzzed all over the place. I had to go back to the original gauges and take it up to him and he reset it for me. I'll never go back to anything else. My amps are by Peavey. It's still the same amps the band used before the plane crash. We just had this technician gut everything and redo them. They are old Peavey Maces, which Peavey doesn't even make anymore. They might start making them. Hartley Peavey came to our show when we played Mississippi and he invited us to play all this new Peavey gear and we said, no thanks, we'll stick with what we got. He couldn't believe the sound we were getting out of them.

Did you see your music as a blues revival much in the same way Robert Cray is a blues revival?

Yes, I think there is a big similarity. As a matter of fact, if we were to do another album as this band, I would like to see it go towards a blues end. If anything Skynyrd did lean that way rather than rock 'n' roll. I would say they had their own little blues feel going, because Ronnie was a blues singer at heart. I'd like to see it go that way. I think it's a good direction to go in.

What would you like Skynyrd to be remembered for?

Probably just for speaking to people's hearts.

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THE CHARTS

The following chart of best-selling guitars, basses, amps and effects, listing for both over $500 and under $500, was put together through a random sampling of 100 music dealers from the top 40 markets in the country.

	THIS MONTH		LAST MONTH	
GUITARS				
KRAMER	1	2	1	2
FENDER	2	1	2	1
CHARVEL	3	5	4	5
GIBSON	4		3	
B.C. RICH	5	3	5	4
IBANEZ	6	4	6	3
JACKSON	7		7	
G&L	8			
PEAVEY	9	6		6
GUILD	10		8	
YAMAHA		7	9	7
EPIPHONE		8		
WASHBURN		9		9
JB PLAYER		10		10
AMPS				
MARSHALL	1	4	1	3
PEAVEY	2	1	2	2
FENDER	3	2	5	1
RANDALL	4	10	4	8
MESA-BOOGIE	5		7	
LANEY	6	8	9	
ROLAND	7	5	3	4
GALLIEN-KRUEGER	8		6	
CRATE	9	3	10	7
YAMAHA	10		8	6
GORILLA		6		5
WASHBURN		7		10
KMD		9		

	THIS MONTH		LAST MONTH	
BASSES				
FENDER	1	1	1	1
PEAVEY	2	2	2	2
GUILD	3		3	
CHARVEL	4	9	5	10
KRAMER	5	3	6	3
IBANEZ	6	7	4	4
B.C. RICH	7	4	7	5
YAMAHA	8	6	8	6
ALEMBIC	9			
GIBSON	10			
WASHBURN		5		9
EPIPHONE		8		8
ARIA PRO II		10		7
EFFECTS				
BOSS		1		1
DOD		2		2
IBANEZ		3		3
DIGITECH		4		4
ARION		5		5
ROCKTEK		6		
PEAVEY		7		
WASHBURN		8		
YAMAHA		9		8
CUTEC		10		7

—Over $500 **—Under $500**

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